Renaissance Art (c.1400-1600)

During the two hundred years between 1400 and 1600, Europe witnessed an astonishing revival of drawing, fine art painting, sculpture and architecture centred on Italy, which we now refer to as the Renaissance (*rinascimento*). It was given this name (French for 'rebirth') as a result of *La Renaissance* - a famous volume of history written by the historian Jule Michelet (1798-1874) in 1855 - and was better understood after the publication in 1860 of the landmark book "The Civilization of the Renaissance in Italy" (*Die Kultur der Renaissance in Italien*), by Jacob Burckhardt (1818-97), Professor of Art History at the University of Basel.

Renaissance art can be divided into three periods:

- Early Renaissance when artistic skill in physical realism and classical composition was developed
- High renaissance when artists reached the apex of classical balance, harmony and restraint
- Late Renaissance when severe classicism was relaxed in order to allow for a measure of complexity and dynamism

Effects of Humanism on Renaissance Art

- The emergence of the individual figure, in place of stereotyped, or symbolic figures
- Greater realism and consequent attention to detail, as reflected in the development of linear perspective and the increasing realism of human faces and bodies; this new approach helps to explain why classical sculpture was so revered, and why Byzantine art fell out of fashion
- An emphasis on and promotion of virtuous action: an approach echoed by the leading art theorist of the Renaissance Leon Battista Alberti (1404-72) when he declared, "happiness cannot be gained without good works and just and righteous deeds”
- The promotion of virtuous action reflected the growing idea that it was the human being and not fate or God, who controlled human destiny
- The exploration of virtue in the visual arts also involved an examination of vice and human evil

Renaissance Sculpture

Nicola Pisano



The Birth of Christ
(Commissioned by King Frederik Ii, the Hohenstaufen ruler of Germany).

Lorenzo Ghiberti

- Renaissance sculpture proper is often thought to begin with the famous competition for the doors of the Florence baptistery in 1403
- Ghiberti's bronze doors consist of 28 panels depicting scenes from the life of Christ, the four evangelists, and the Church Fathers Saints Ambrose, Jeromy, Gregory, and Augustine
- They took 21 years to complete and still stand at the northern entrance of the baptistery
- They are eclipsed by the splendor of his second pair of gates for the eastern entrance, which Michelangelo dubbed "the gates of paradise."
- These new doors were commissioned in 1425 and built over a 27-year period
- They consist of 10 rectangular panels depicting scenes from the Old Testament and employ a clever use of the recently discovered principles of perspective to add depth to the composition . They are surrounded by a richly decorated gilt framework of fruit and foliage, statuettes of prophets, and busts of the sculptor and his father








Lorenzo Ghiberti
— creator of the —
Gates of Paradise



Donatello

- Donatello received his early artistic training in a goldsmith's workshop and then trained briefly with Ghiberti
- He also trained under Filippo Brunelleschi in Rome where he studied Roman architecture and sculpture
- His foremost sponsor in Florence was Cosimo de'Medici

Donatello



Saint Mark



The Evangelist

Michelangelo (6 March 1475 – 18 February 1564)

Michelangelo di Lodovico Buonarroti Simoni was an Italian sculptor, painter, architect and poet from Florence.

He is the best-documented artist of the 16th century.

He sculpted two of his best-known works, the *Pieta* and *David*, before the age of thirty.

Despite holding a low opinion of painting, he also created two of the most influential frescoes in the history of Western art: the scenes from Genesis on the ceiling of the Sistine Chapel in Rome, and *The Last Judgement* on its altar wall.



Sleeping Cupid



Bacchus

David

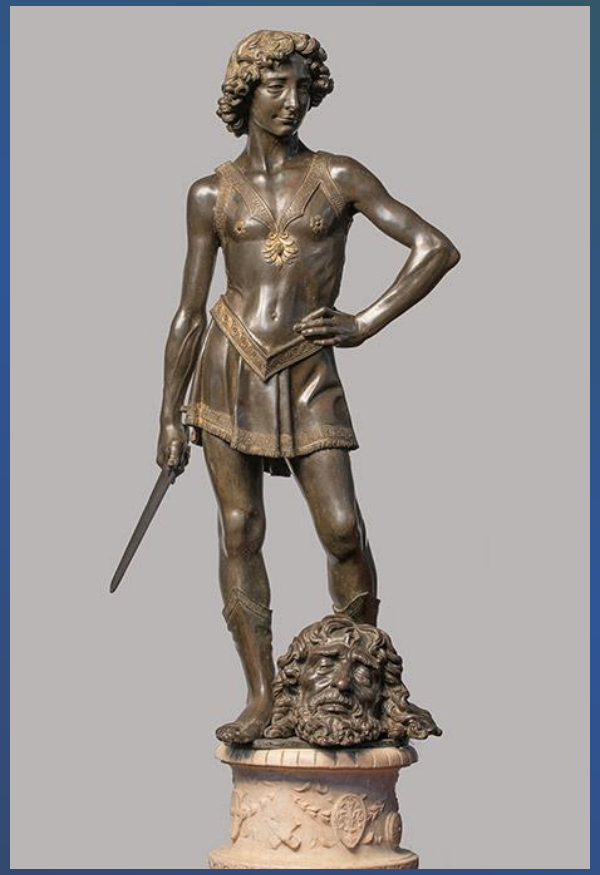
- Michelangelo *David* sculpture is a 17-foot-tall masterpiece
- Created in marble between 1501 and 1504
- His brow is drawn, his neck tense, and the veins bulge out of his lowered right hand. His left hand holds a sling that is draped over his shoulder and down to his right hand, which holds the handle of the sling
- Renaissance interpretation of a common ancient Greek theme of the standing, nude heroic male
- Goliath, the giant has not been depicted



Representations of David and Apollo



Donatello’s David



Verrocchio's David



Apollo

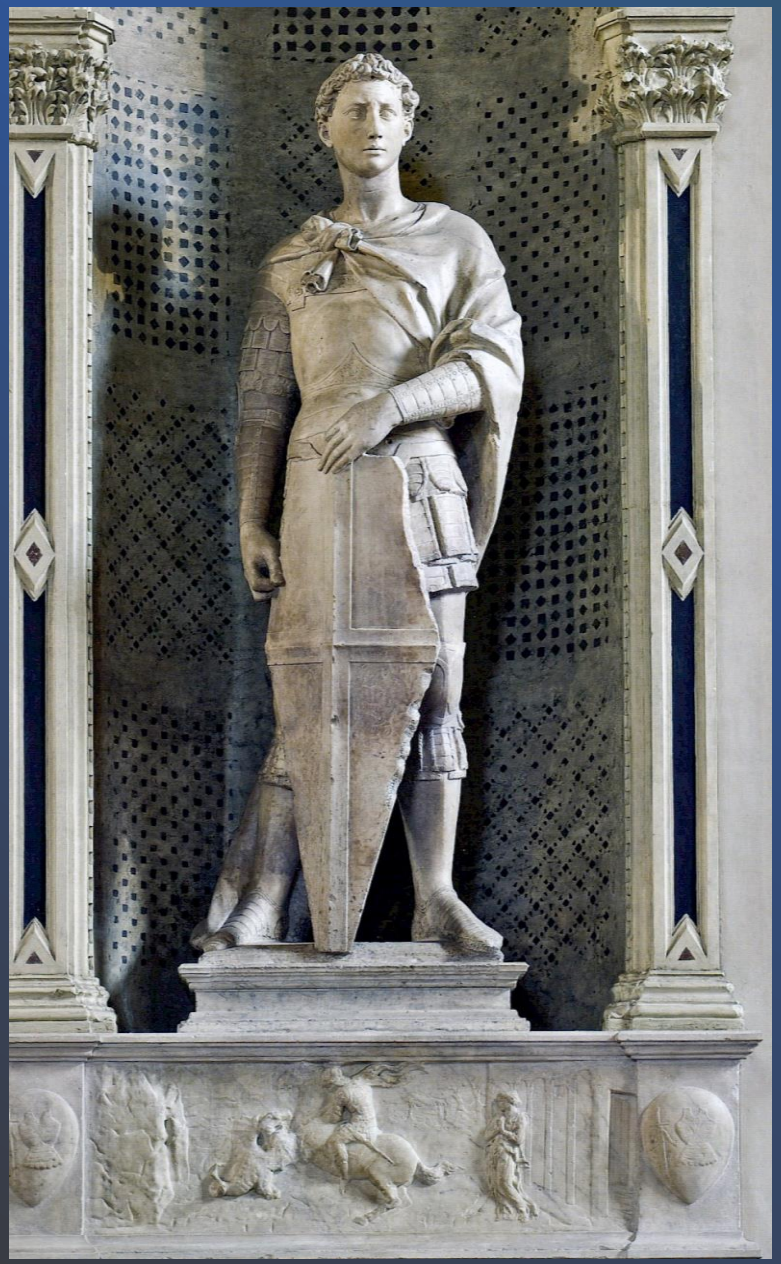
Legend of David

Saul and the Israelites are facing the Philistines in the Valley of Elah. Twice a day for 40 days, morning and evening, Goliath, the champion of the Philistines, comes out between the lines and challenges the Israelites to send out a champion of their own to decide the outcome in single combat, but Saul is afraid. David accepts the challenge. Saul reluctantly agrees and offers his armor, which David declines, taking only his staff, sling and five stones from a brook.

David and Goliath confront each other, Goliath with his armor and javelin, David with his staff and sling. "The Philistine cursed David by his gods", but David replies: "This day the Lord will deliver you into my hand, and I will strike you down; and I will give the dead bodies of the host of the Philistines this day to the birds of the air and to the wild beasts of the earth; that all the earth may know that there is a God in Israel, and that all this assembly may know that God saves not with sword and spear; for the battle is God's, and he will give you into our hand."

David hurls a stone from his sling and hits Goliath in the center of his forehead, Goliath falls on his face to the ground, and David cuts off his head. The Philistines flee and are pursued by the Israelites "as far as Gath and the gates of Ekron". David puts the armor of Goliath in his own tent and takes the head to Jerusalem, and Saul sends Abner to bring the boy to him. The king asks whose son he is, and David answers, "I am the son of your servant Jesse the Bethlehemite."

Influence of Classical Art



St. George



St. Mary Magdalene

In 1505 Michelangelo was invited back to Rome by the newly elected Pope Julius II and commissioned to build the Pope's tomb.

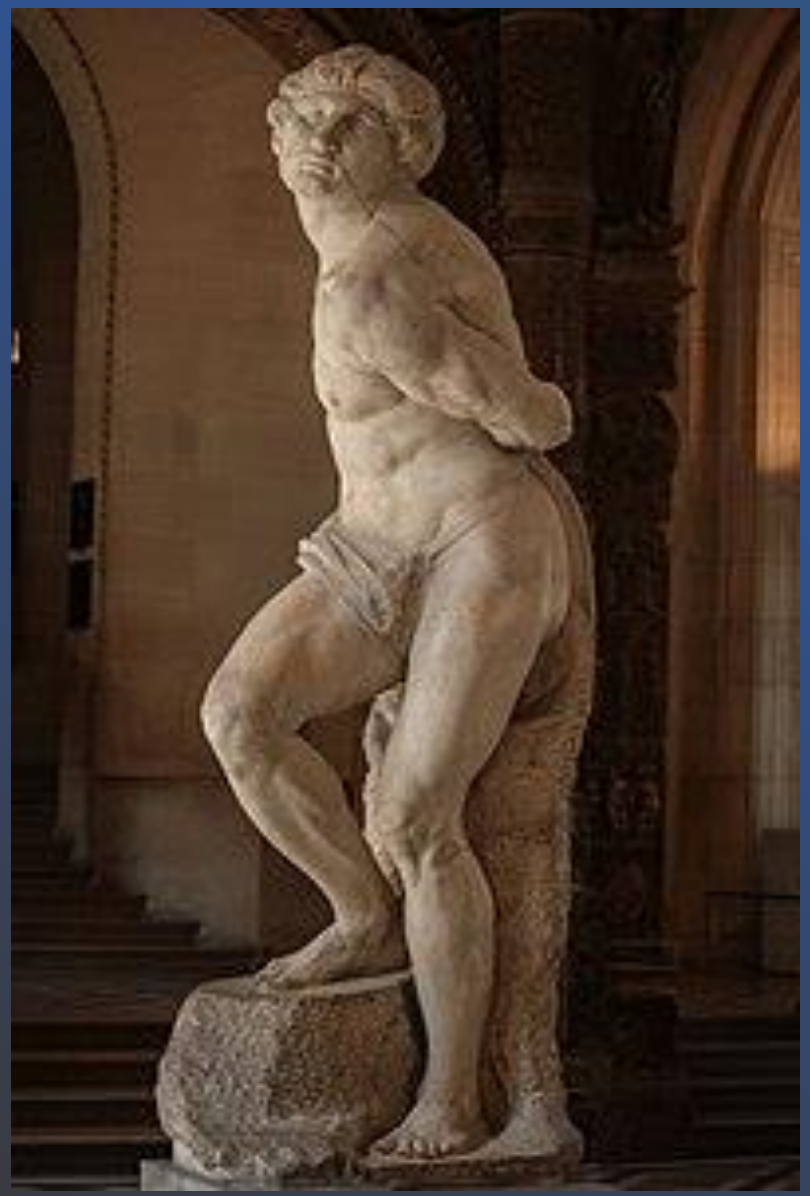
It is located in the Church of San Pietro in Vincoli in Rome and is most famous for the central figure of *Moses* , completed in 1516.

The *Rebellious Slave* and the *Dying Slave* were also created for the same purpose

MOSES

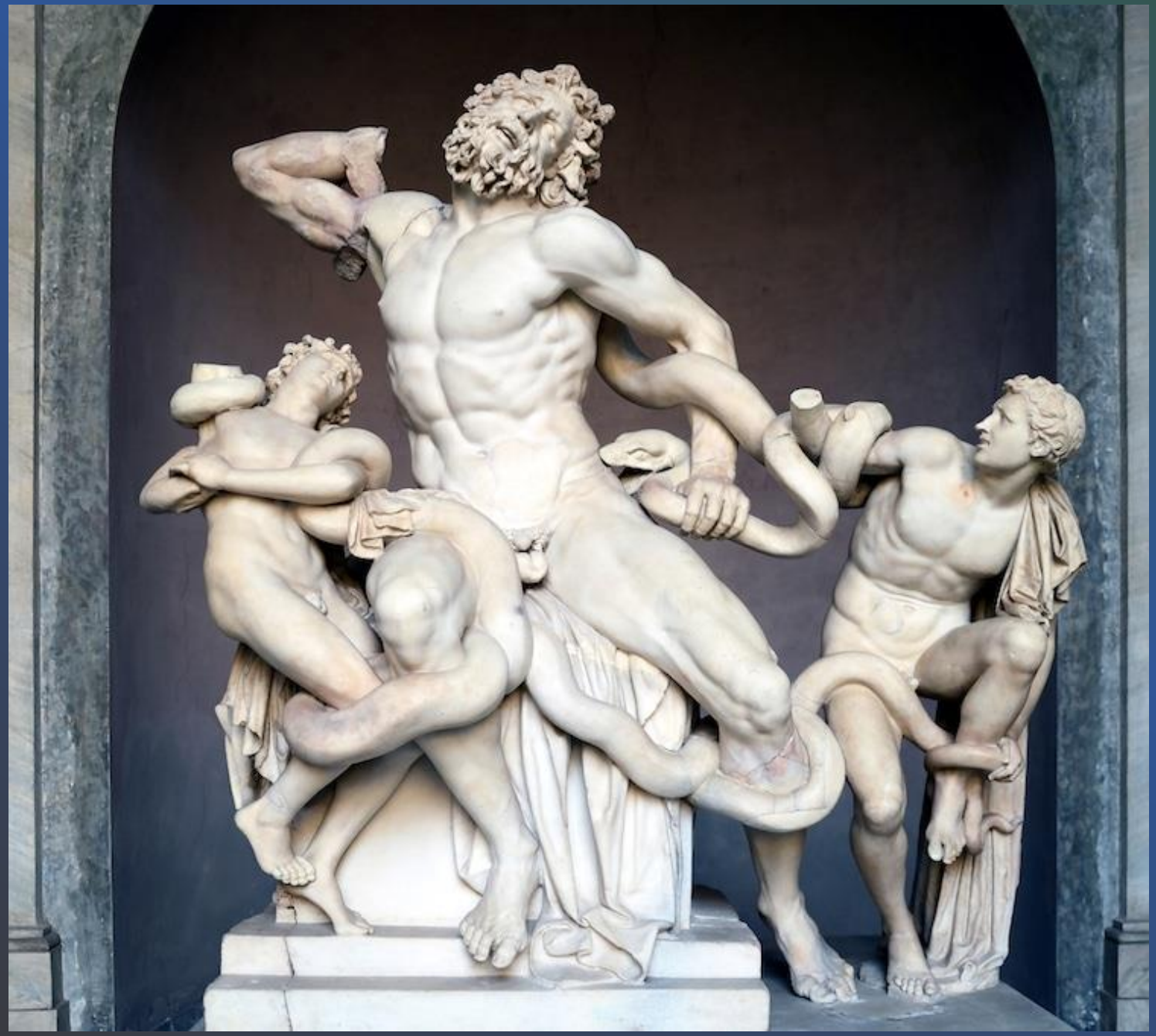


The Slaves (the rebellious slave and the dying slave)









Laocoon and His Sons: Influence on Machiavelli



Madonna and the Child



Pieta

Cellini (3rd November 1500 – 13th February 1571)

Benvenuto Cellini was an Italian goldsmith, sculptor, draftsman, soldier, musician, and artist who also wrote poetry.

He was one of the most important artists of Mannerism.

His deep respect for classical culture and his profound knowledge of classical learning makes him one of the finest examples of Renaissance artists.

Perseus with the Head of Medusa

The gaze of **Medusa** turned anyone who looked at her into stone. **Perseus** guided himself by her reflection in a shield given to him by Athena and he beheaded **Medusa** as she slept. He then returned to Seriphus and rescued his mother by turning Polydectes and his supporters to stone at the sight of **Medusa's head.**



Renaissance Painting

Giotto (1267-1337)

- Painted frescoes on the life of Saint Francis in the Santa Croce church and the church of Padua
- Paintings are realistic portrayals of men and women that mark a break with earlier tradition
- Vibrant portrayal of life
- Georgio Vasari: Giotto initiated "the great art of painting as we know it today, introducing the technique of drawing accurately from life, which had been neglected for more than two hundred years".
- However, the human physique cannot be clearly differentiated from their clothing
- Could not totally dissociate himself from the medieval mindset of completely covering human form



The Death of Saint Francis

Masaccio (1401-1428)

- Another Florentine artist
- First great Italian painter of the quattrocento period of renaissance
- Successor to Giotto
- Realistic and life like portrayal of human form
- Used linear perspective and employed techniques like vanishing point in his paintings
- The primary subject is clearly related to the surroundings
- Paintings are vibrant and full of life and movement



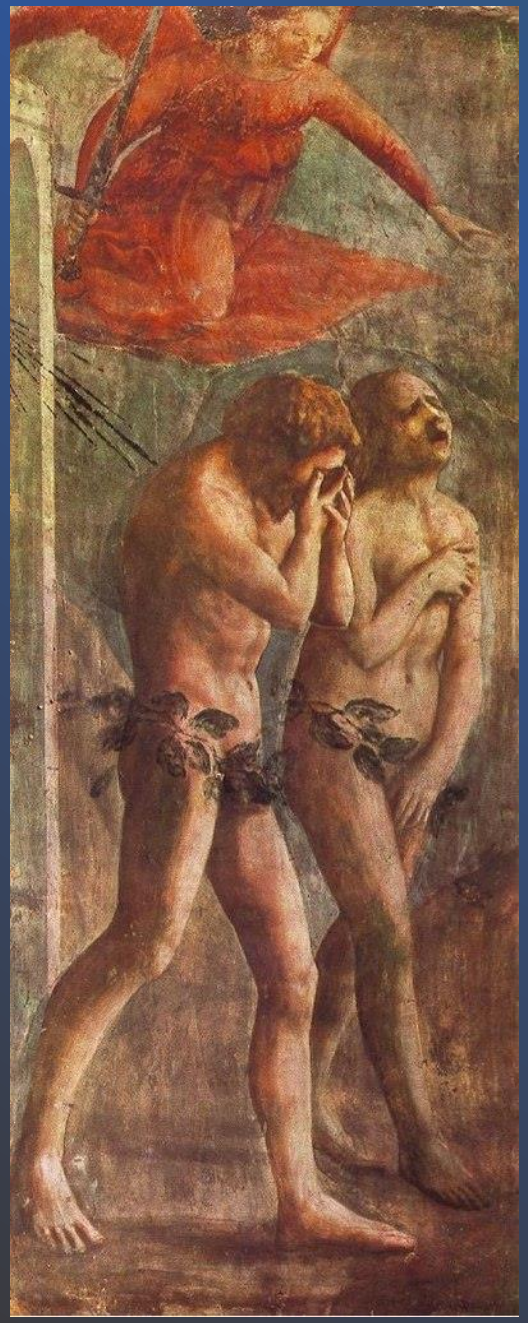
San Giovenale Triptych
1422

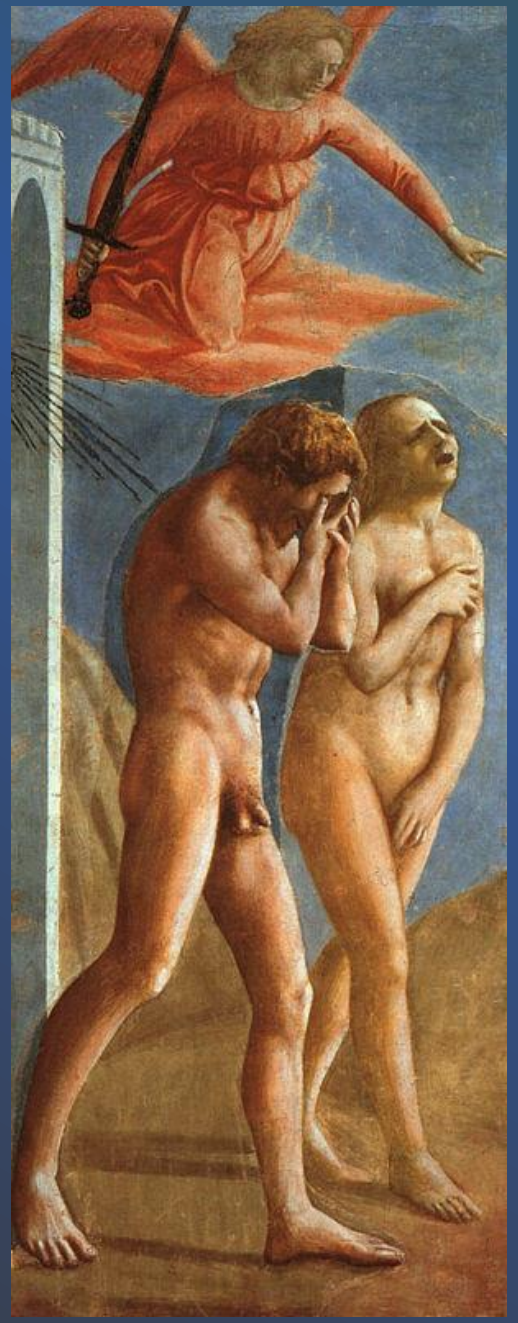


Virgin and the Child with Saint Anne
1424



The Tribute Money **is a part of a cycle on the life of Saint Peter, and describes a scene from the Gospel of Matthew, in which Jesus directs Peter to find a coin in the mouth of a fish in order to pay the temple tax. Its importance relates to its revolutionary use of perspective and *chiaroscuro***



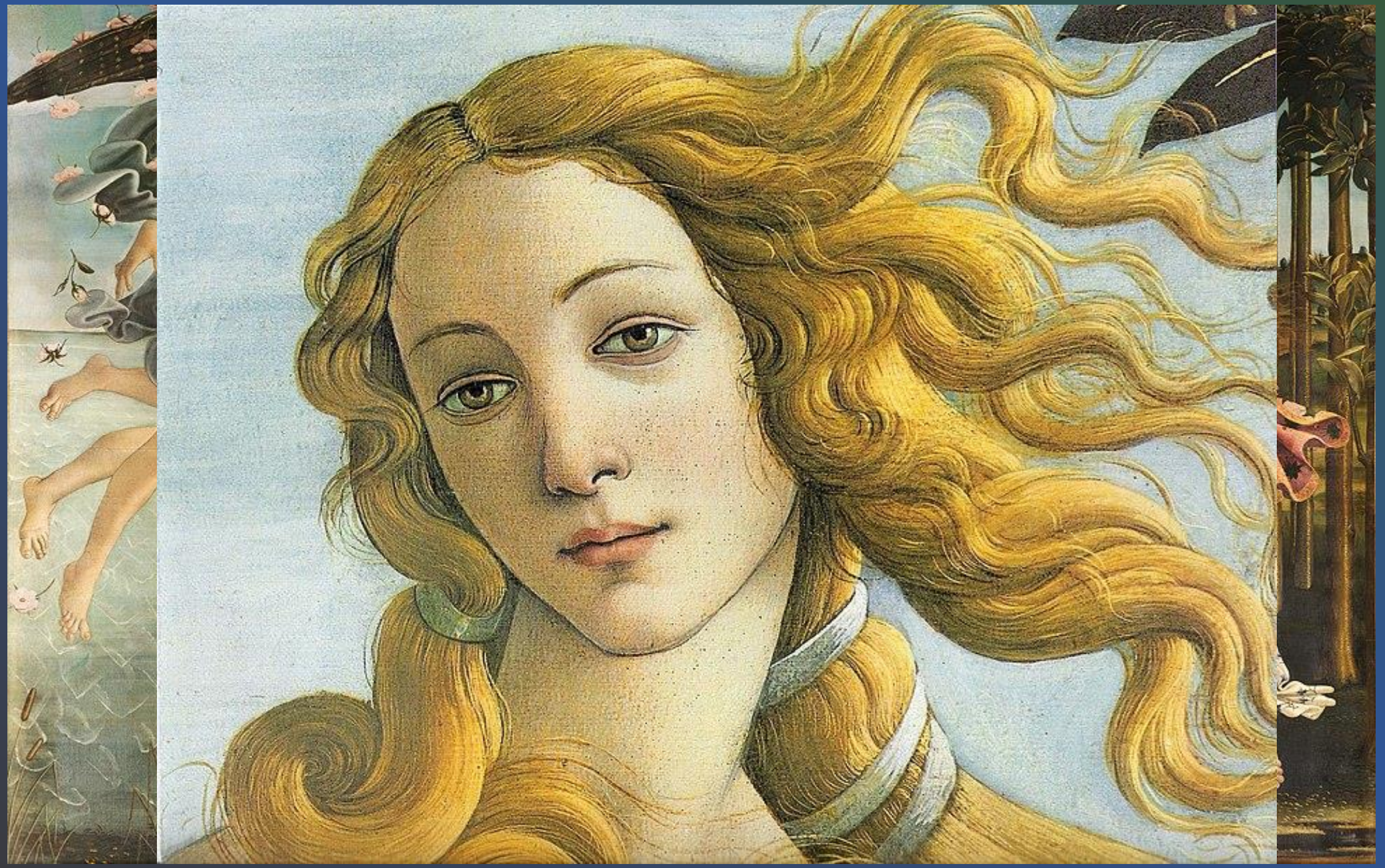


The Expulsion from the Garden of Eden **is a painting from the frescoes of the . Brancacci chapel. Both facial as well as bodily expression of intense shame, despair and pain is vividly expressed. This painting is said to have influenced Michelangelo greatly.**

Interestingly, Three centuries after the fresco was painted, Cosmo III de Medici, in line with contemporary ideas of decorum, ordered that fig leaves be added to conceal the genitals of the figures. These were eventually removed in the 1980s when the painting was fully restored and cleaned.

Botticelli (1445-1510)

- Botticelli bridged the gap between the Medieval Gothic style of painting and an emerging Humanist Realism.
- His work incorporated an emerging knowledge of human anatomy and perspective, yet it retains a decorative quality, not found in the work of artists of the succeeding High Renaissance, or for a long time afterwards.
- He aimed to achieve the ideal of beauty in his paintings, and he parted with realism if a more imaginative form better served the overall aesthetic idea.
- His exploration of emotional depth in traditional Christian subjects was unique at a time when religious art was largely iconographic.
- He painted his subjects in a way that made them relatable to an ordinary person, emphasizing the human relationships between them. This is particularly evident in his early Madonna and Child paintings; there is a warmth and tenderness between mother and child that is distinctive of Botticelli.



The Birth of Venus
1484-1486



Primevera 1470s or1480s

Renaissance Painters (Late 15th-Early 16th Centuries)

Florence

- Leonardo da Vinci (1452-1519)
- Michelangelo (1475-1564)
- Raphael Sanzio (1483-1520)

Venice

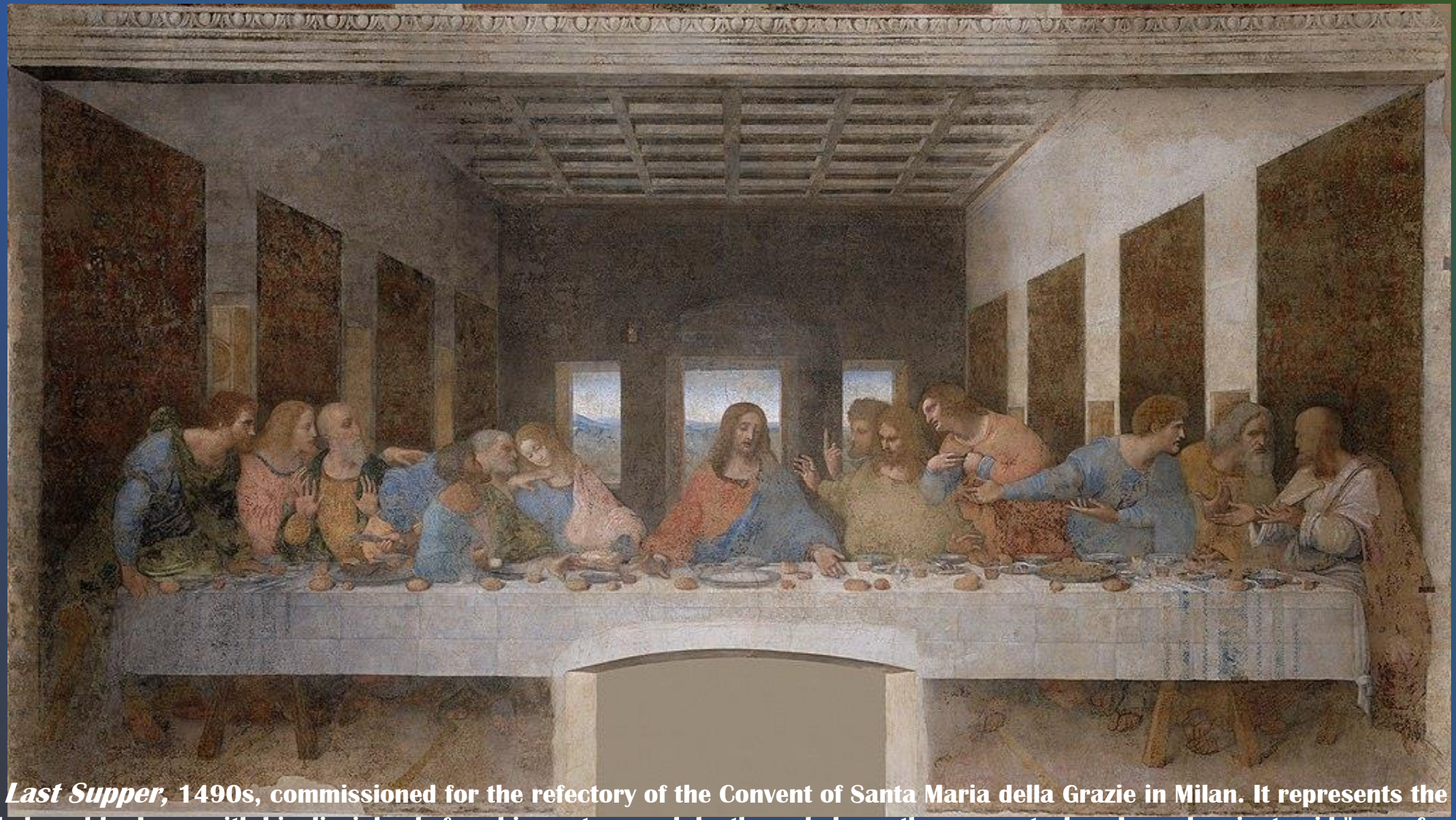
- Bellini (1430-1560)
- Giorgione ((1478-1510)
- Titian (1488-1576)
- Tintoretto (1518-1594)

Leonardo da Vinci

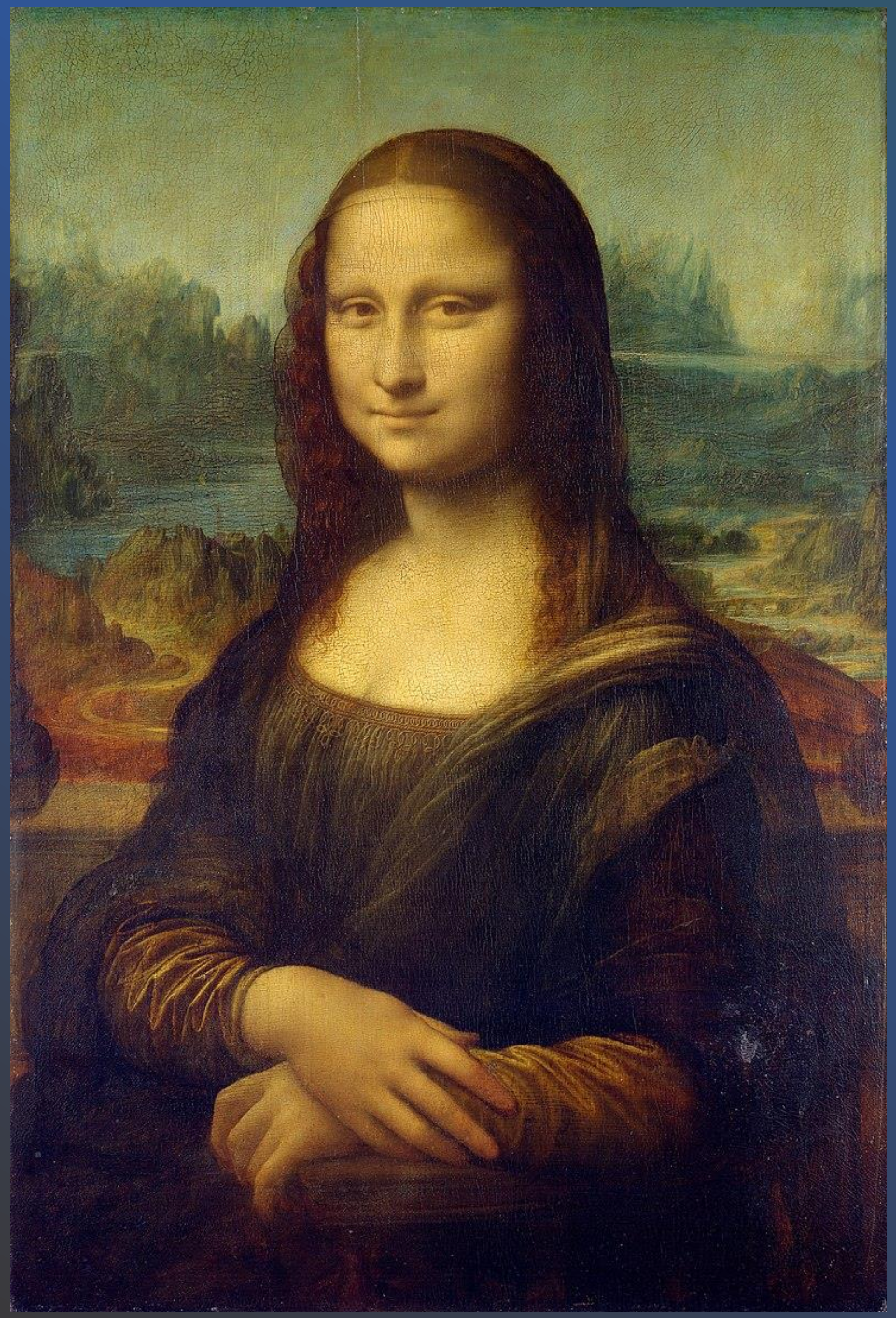
- He was one of the greatest portrayals of the *Renaissance Man*
- Apart from painting, he made drawings and notes on science and invention in his *notebooks*
- He had a deep knowledge in varied subjects like anatomy, cartography, painting, paleontology
- His technological ingenuity and his discoveries in anatomy, civil engineering, geology, optics, and hydrodynamics are well known
- As a soldier he had also received military training
- Like many of his contemporaries, he too trained under Verrocchio



***The Baptism of Christ*, Verrocchio and Leonardo da Vinci**
1472-1475



The Last Supper, **1490s, commissioned for the refectory of the Convent of Santa Maria della Grazie in Milan. It represents the last meal shared by Jesus with his disciples before his capture and death, and shows the moment when Jesus has just said "one of you will betray me", and the consternation that this statement caused.**

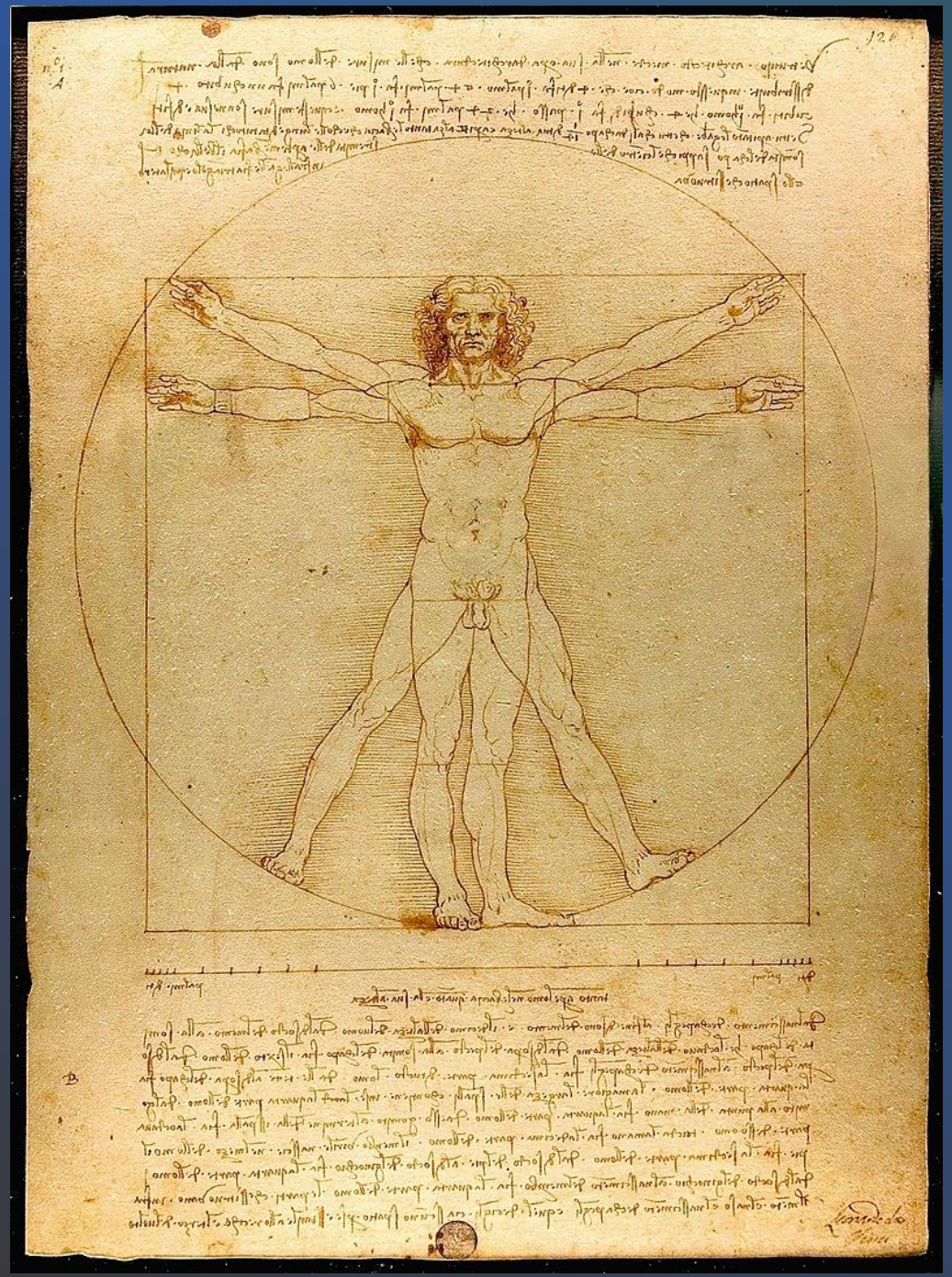


Mona Lisa

Among the works created by Leonardo in the 16th century is the small portrait known as the ***Mona Lisa*** or ***La Gioconda***, the laughing one. In the present era, it is arguably the most famous painting in the world. Its fame rests, in particular, on the elusive smile on the woman's face, its mysterious quality perhaps due to the subtly shadowed corners of the mouth and eyes such that the exact nature of the smile cannot be determined. The shadowy quality for which the work is renowned came to be called "*sfumato*", or Leonardo's smoke. Vasari, who is generally thought to have known the painting only by repute, said that "the smile was so pleasing that it seemed divine rather than human; and those who saw it were amazed to find that it was as alive as the original."



***The Virgin and Child with Saint Anne,* 1503, depicts Saint Anne, her daughter, the virgin Mary, and the infant Jesus. Christ is shown grappling with a sacrificial lamb symbolizing his passion as the Virgin tries to restrain him. The painting was commissioned as the high altarpiece for the Church of Santissima Annunziata in Florence and its theme had long preoccupied Leonardo**



The Vitruvius Man 1490

The drawing represents ideal human body proportions. It is accompanied by notes based on the work of the ancient Roman architect the Roman architect Vitruvius. Its inscription in a square and a circle comes from a description by Vitruvius in Book III of his treatise *De architectura*. Yet, as it has been demonstrated, Leonardo did not represent Vitruvius's proportions of the limbs but rather included those he found himself after measuring male models in Milan.



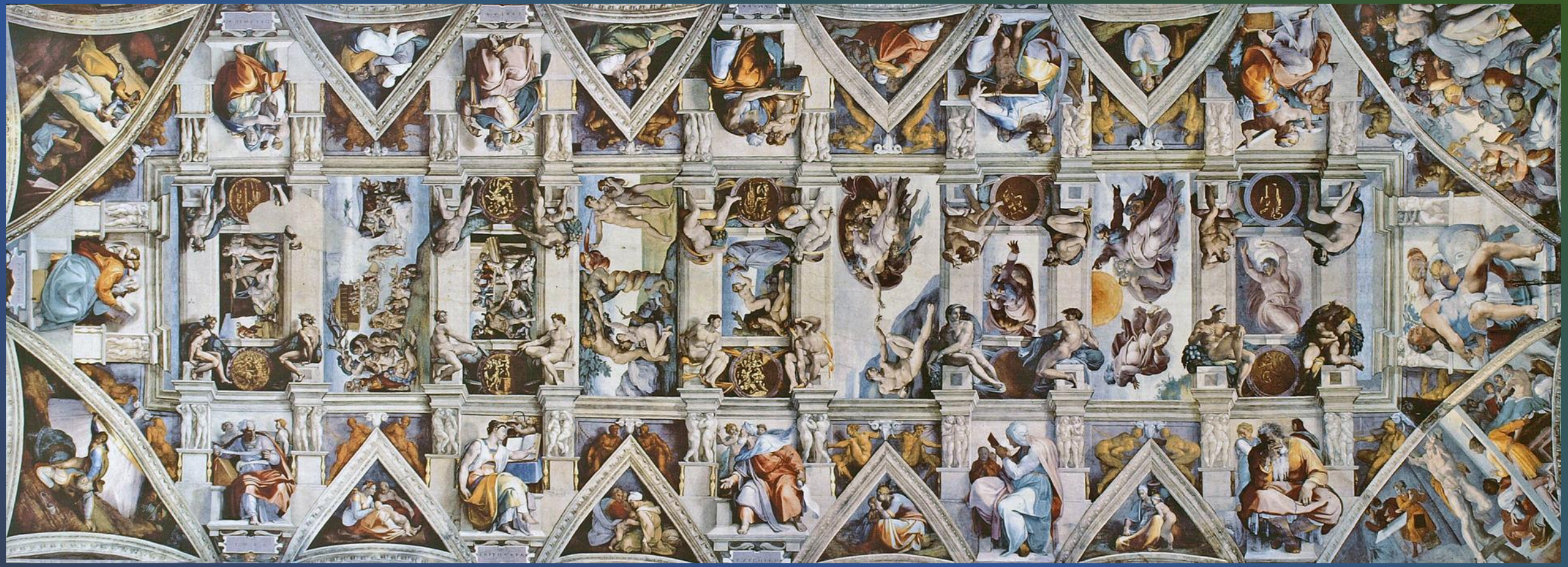
***Landscape of the Arno Valley*, 1473**



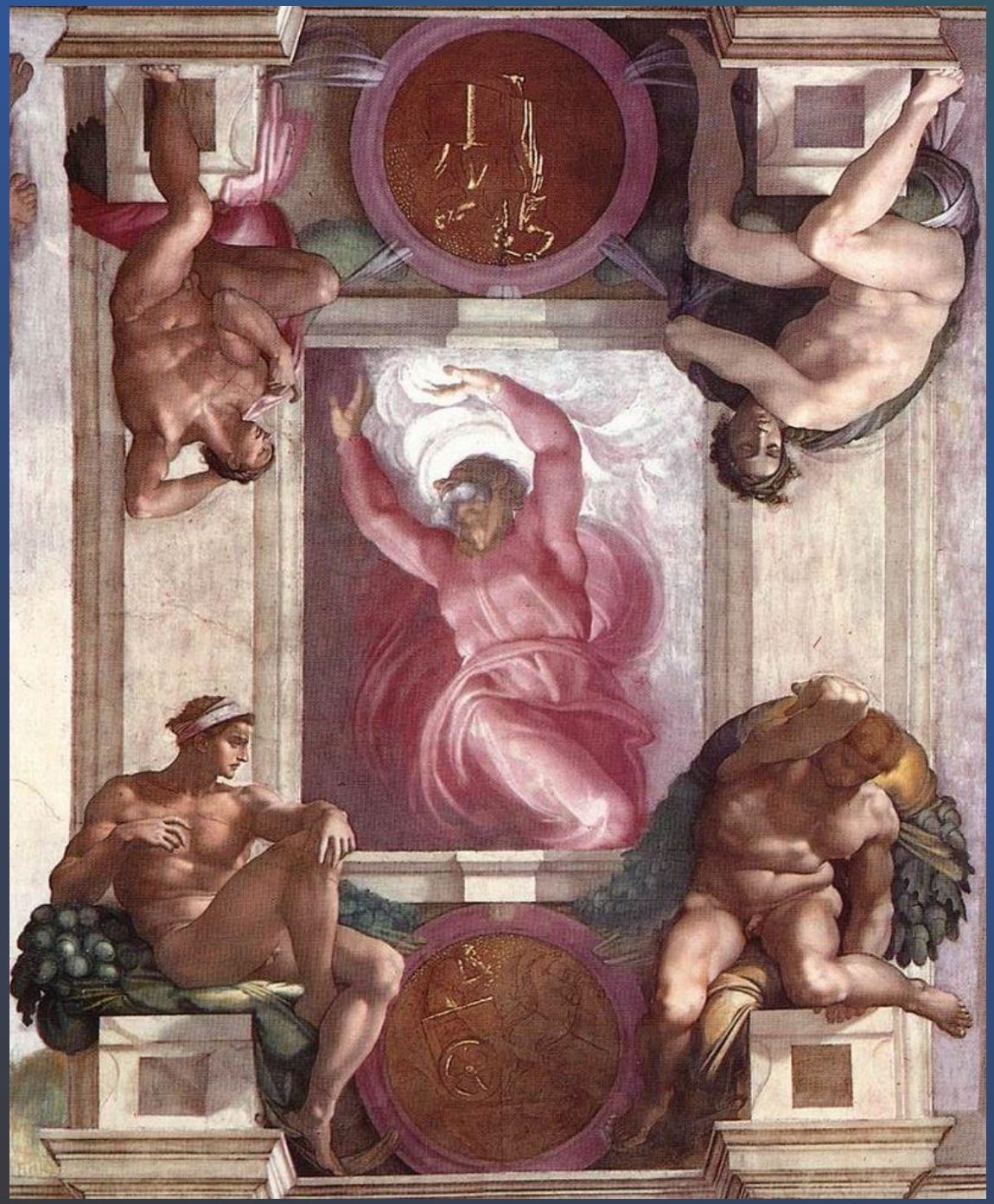
Adoration of the Magi
(unfinished, 1481)

Michelangelo

- Michelangelo received his initial training from Donatello
- He believed that every work of art was the result of divine inspiration
- His paintings reflect the free spirit of human beings, as advocated by contemporary *humanists*
- There is also the depiction of an underlying contradiction between humanist philosophy and Christianity



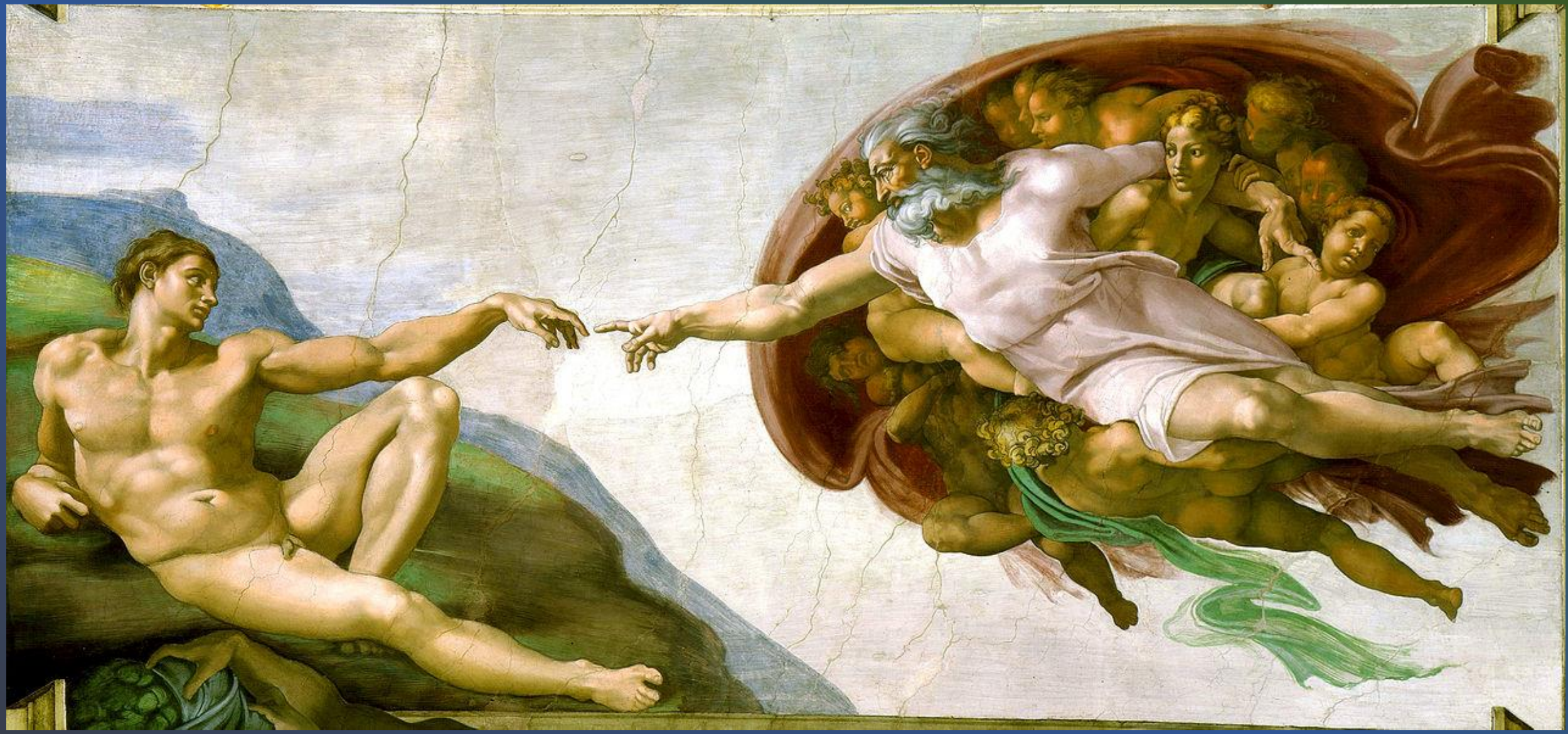
The Sistine Chapel Ceiling



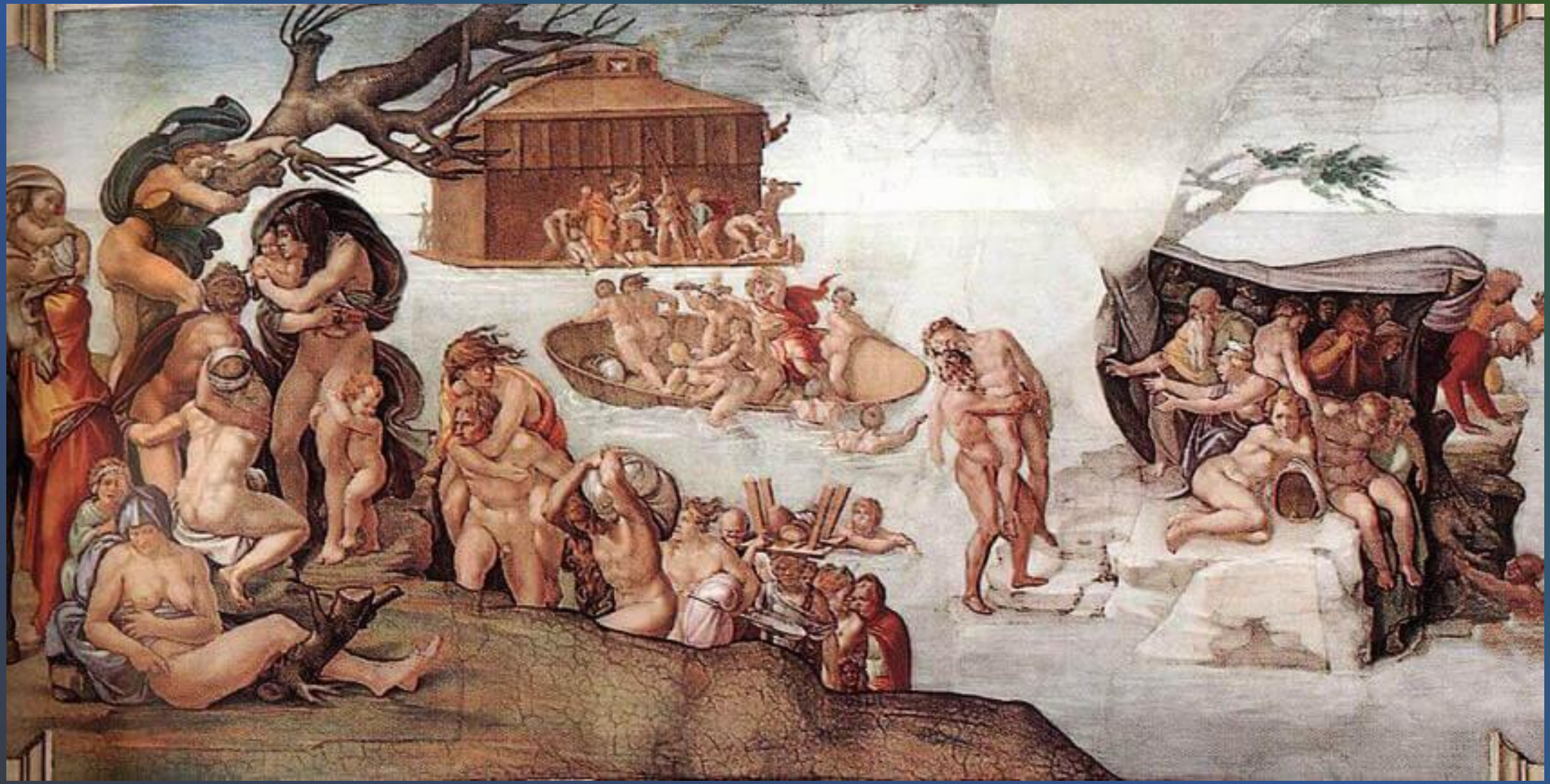
The Separation of Light from Darkness or First Day of Creation shows an **image of God is framed by four *ignudi* and by two shields or medallions. Although the meaning of these figures has never been completely clear, the Sistine scholar Heinrich Pfeiffer has proposed that the four *ignudi* associated with the *Separation of Light from Darkness* represent day and night, which echo the theme of light and darkness.**



The Creation of the Sun, Moon and Plants



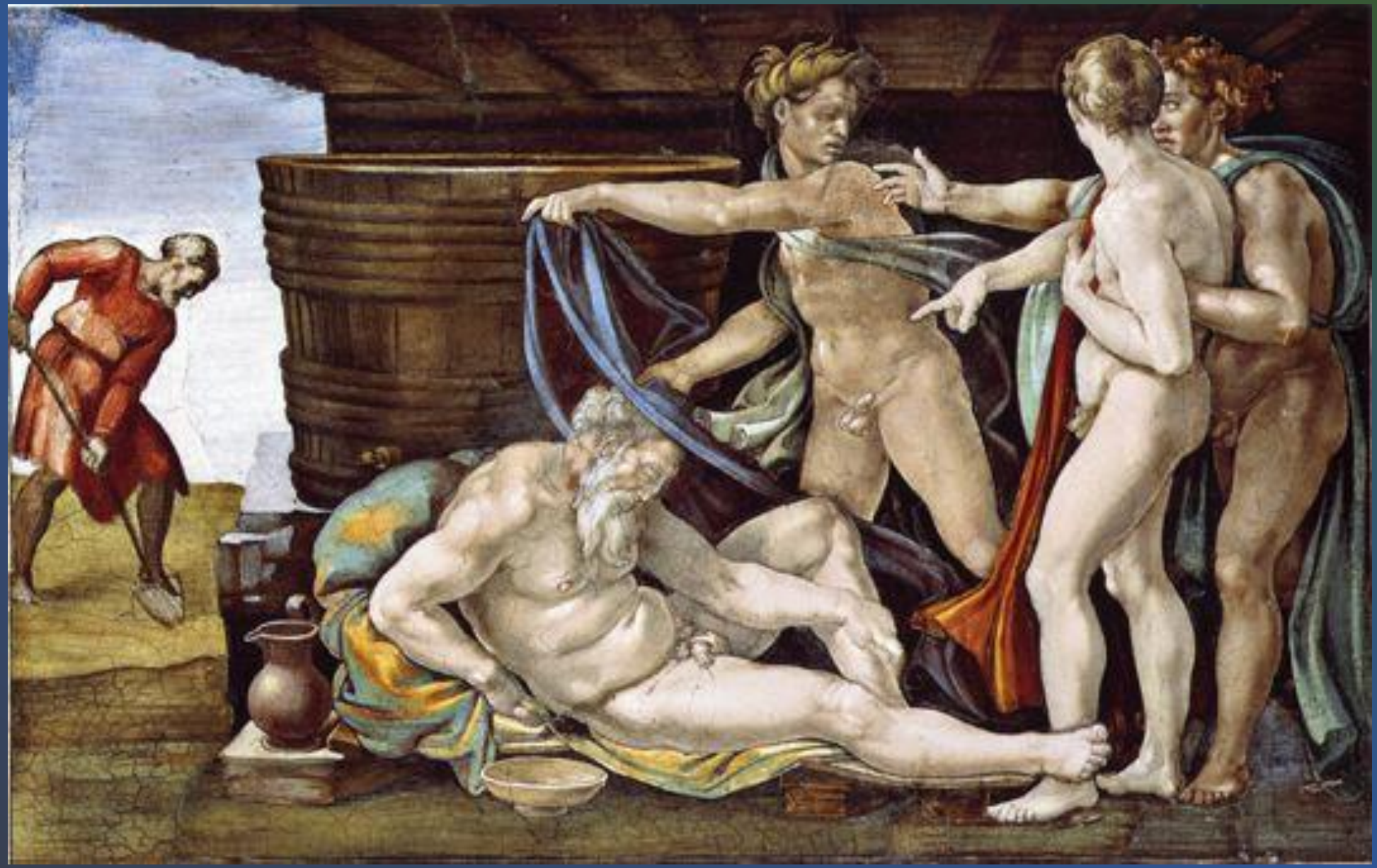
***The Creation of Adam*,1512,illustrates the Biblical creation narrative from the Book of Genesis. God is depicted as an elderly white-bearded Caucasian man wrapped in a swirling cloak, his right arm outstretched to impart the spark of life from his own finger into that of Adam, whose left arm is extended in a pose mirroring God's. their fingers do not touch. It gives the impression that God, the giver of life, is reaching out to Adam who is yet to receive it. *The Creation of Adam* is generally thought to depict the excerpt "God created man in His own image, in the image of God He created him"**



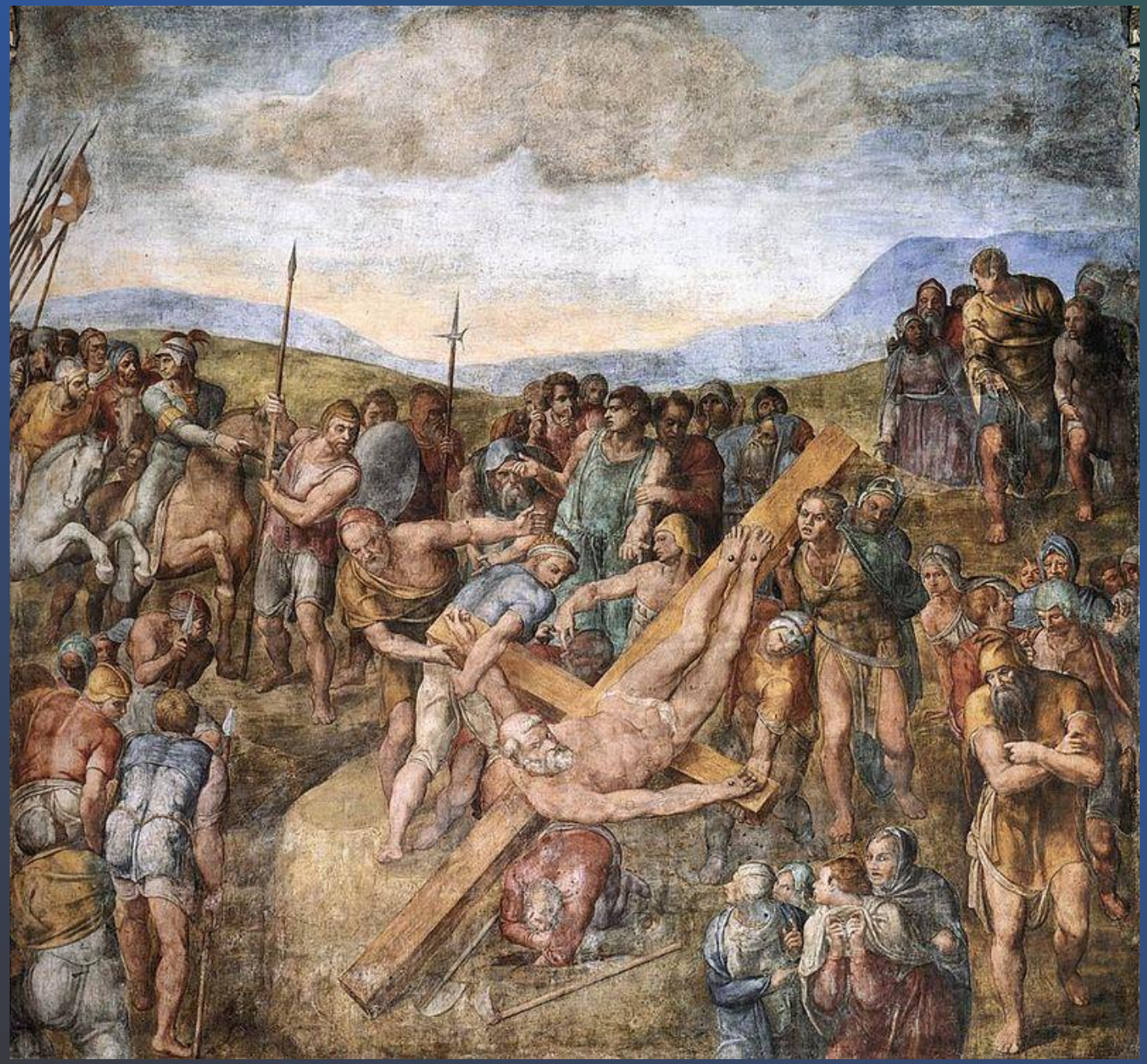
The Deluge **is divided into several sections with details that are not properly integrated. This lack of coherence is partly justified in view of the elemental catastrophe. The destructive forces of nature and the elements are hardly portrayed as in many of Michelangelo's drawings. This is perhaps because he conceives of all emotional turmoil in terms of human expression.**



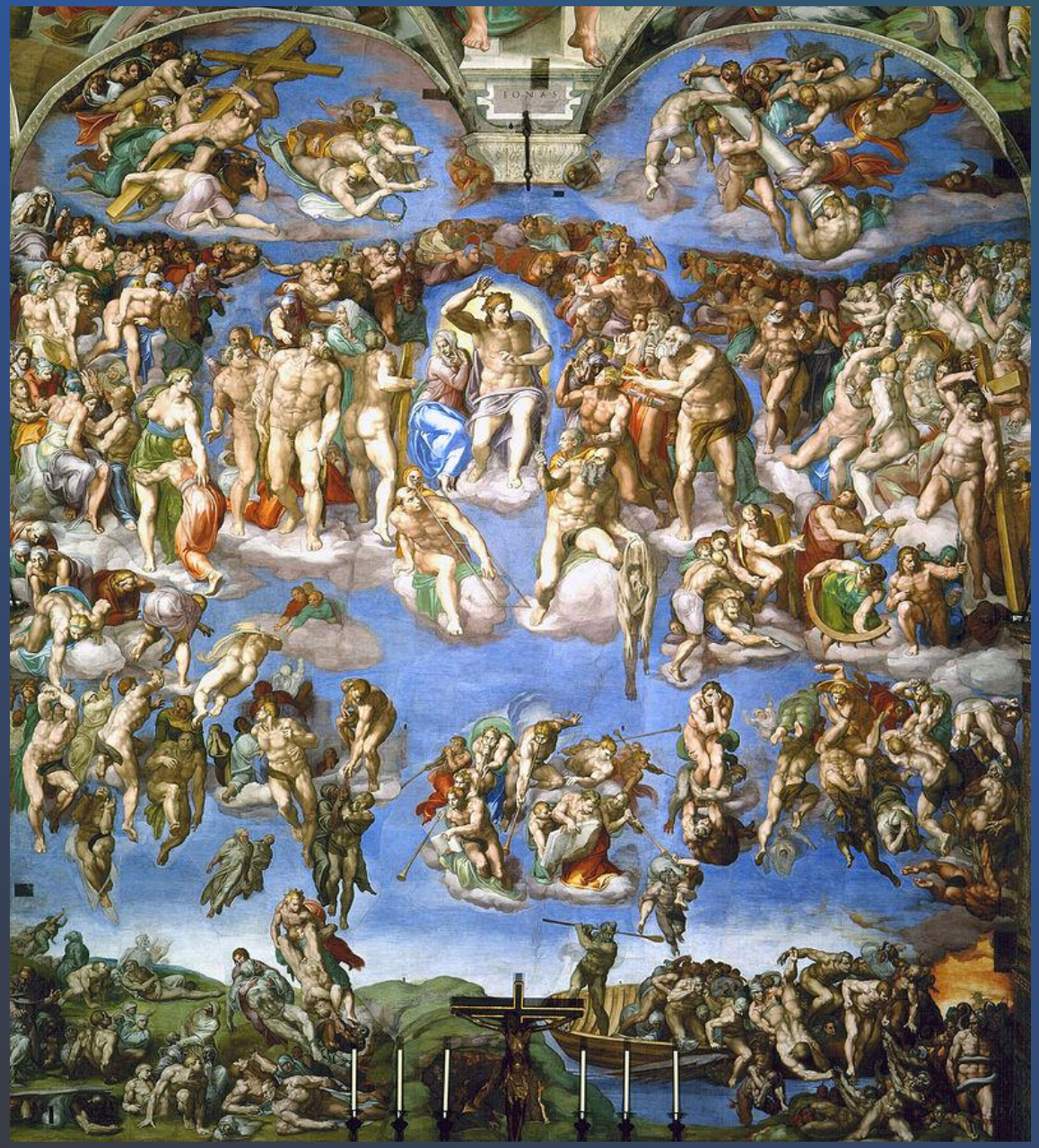
The Prophet Jeremiah **mourning the destruction of Jerusalem. It is also interpreted as a self portrait of Machiavelli, weighed down by his sins**



The Drunkenness of Noah **resembles a Roman river god. Noah was chosen by God to outlive the Flood and ensure the survival and redemption of mankind. His degradation was not due to an overdose of wine but to human loss of spiritual memory; to the hypnotic sleep of man oblivious to his origin as depicted here**



The Crucifixion of St. Peter **depicts sheer pain and suffering as the Roman soldiers raise Saint Peter to the cross. The primary focus is on the cross that is tilted at an angle. This renders movement to the painting that otherwise depicts a stillness.**
This seems to be another self portrait of Michelangelo.



The Last Judgement, **1534-1541 shows the Second Coming of Christ, as described by John the Evangelist in the apocalypse. The painting is a portrayal of how Christ judges the living and the dead and consequently redeems them or damns them, thereby consigning their souls to either heaven or hell. The painting depicts Michelangelo's inner strife concerning humanism in contradiction to Christianity.**

Raphael

- The concept of time, space and movement characterize his paintings
- His paintings show anatomical correctness, authentic expressions, vibrant colours, clear form and perspective
- Like his contemporaries, he too was influenced by humanism. His paintings seek to establish the significance of man
- There is often the conscious portrayal noble individuals
- He was also an architect, printmaker, and expert draftsman



The School of Athens **is one of Raphael's masterpieces. It has a very accurate perspective projection. Plato and Aristotle appear as central figures in the scene.**



Parnassus **depicts Apollo playing an instrument on the Mount Parnassus and is surrounded by the nine muses, nine poets from antiquity, and nine contemporary poets.**



Disputation of the Holy Sacrament was Raphael's first composition between 1509 and 1510. it depicts a scene **spanning both heaven and earth.**



The Wedding of the Virgin



***The Deposition of Christ*, 1507**



Madonna with Lamb



Madonna with Child and Saints



Madonna Solly



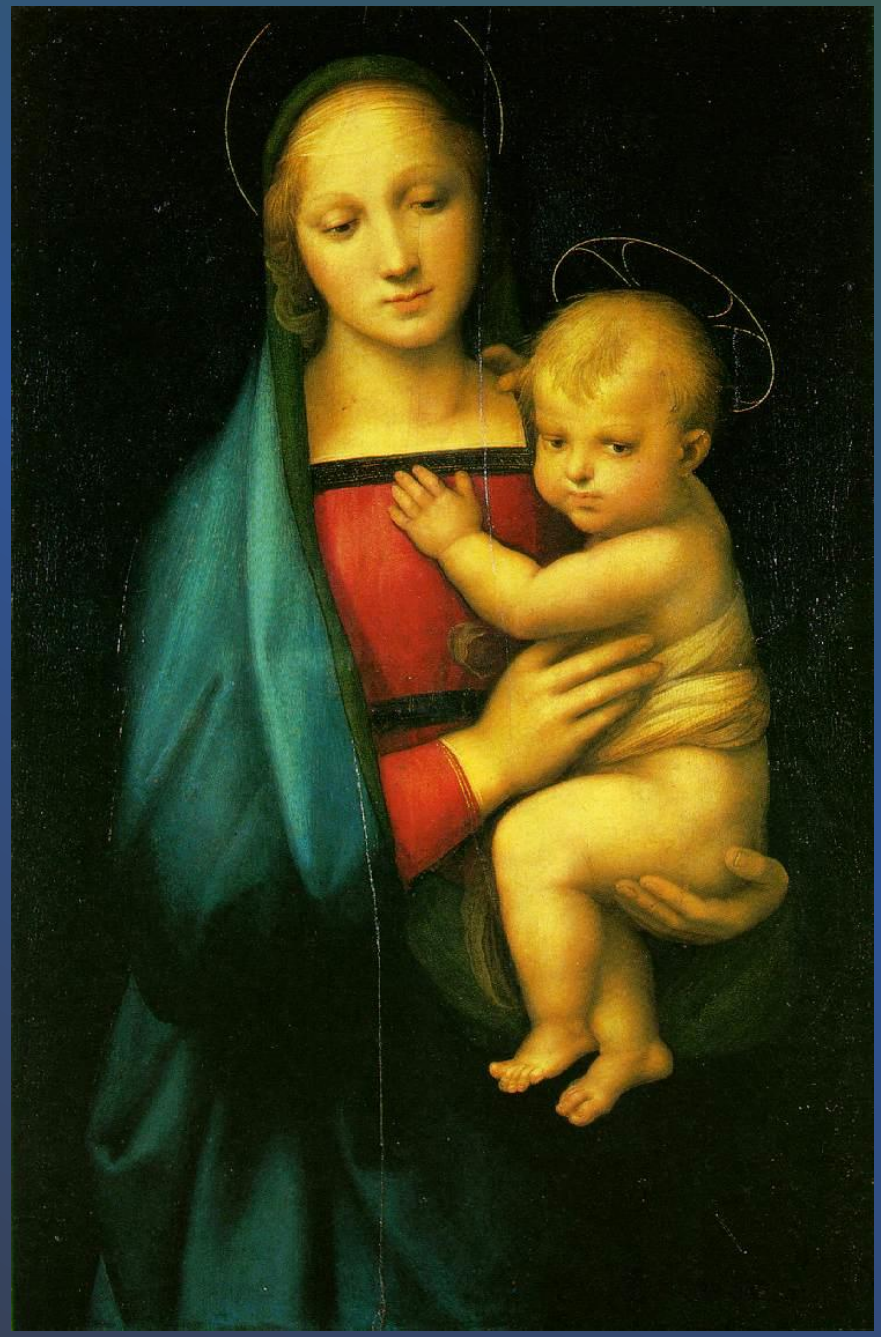
Madonna and Child with the Book



Madonna Diotalevi



Madonna with the Book
(Conestabile Madonna)



Madonna dell Granduca



The Small , Cowper‘Madonna



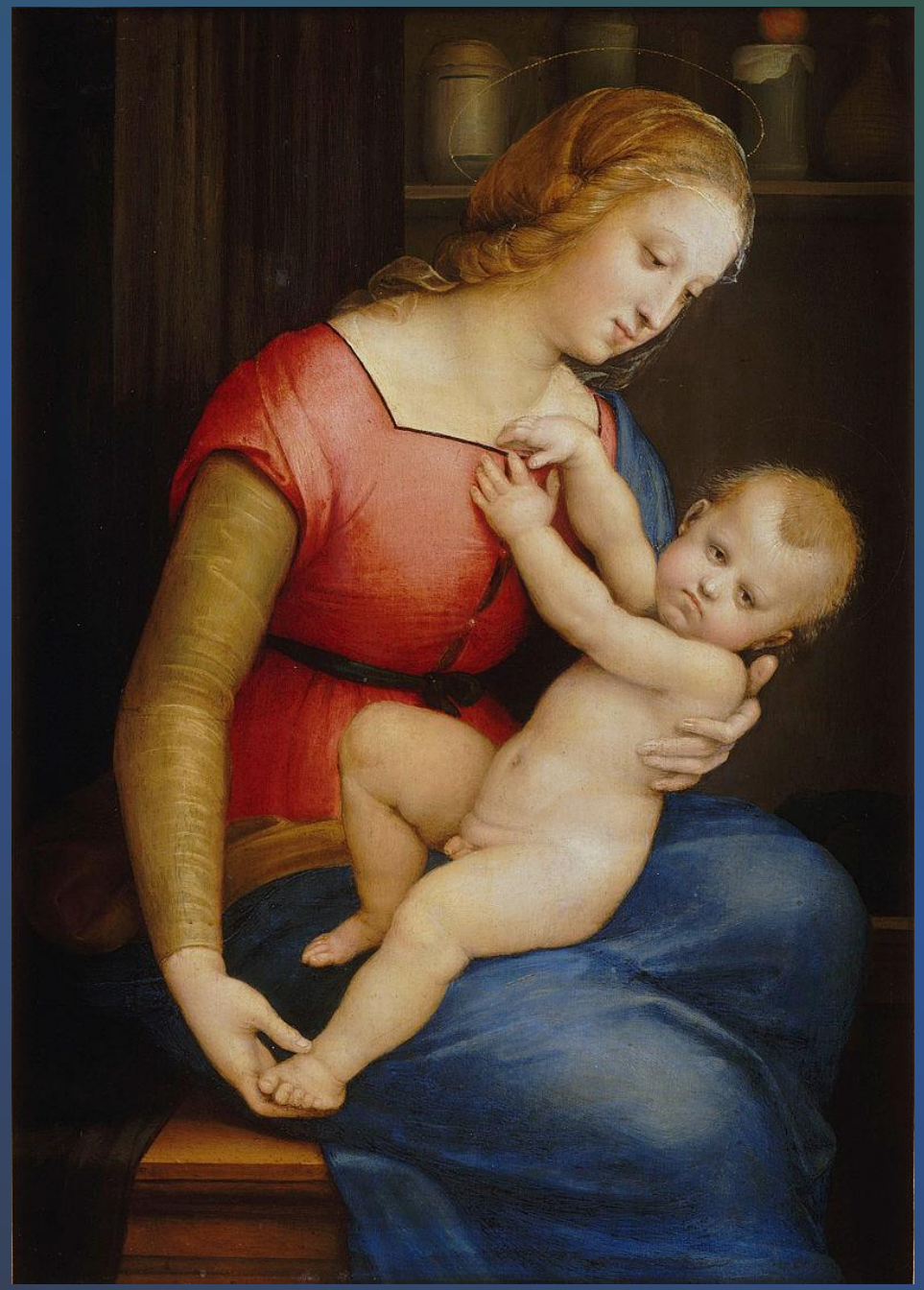
Madonna Terranuova



Madonna of Goldfinch



Holy Family, Madonna with Bearded Joseph



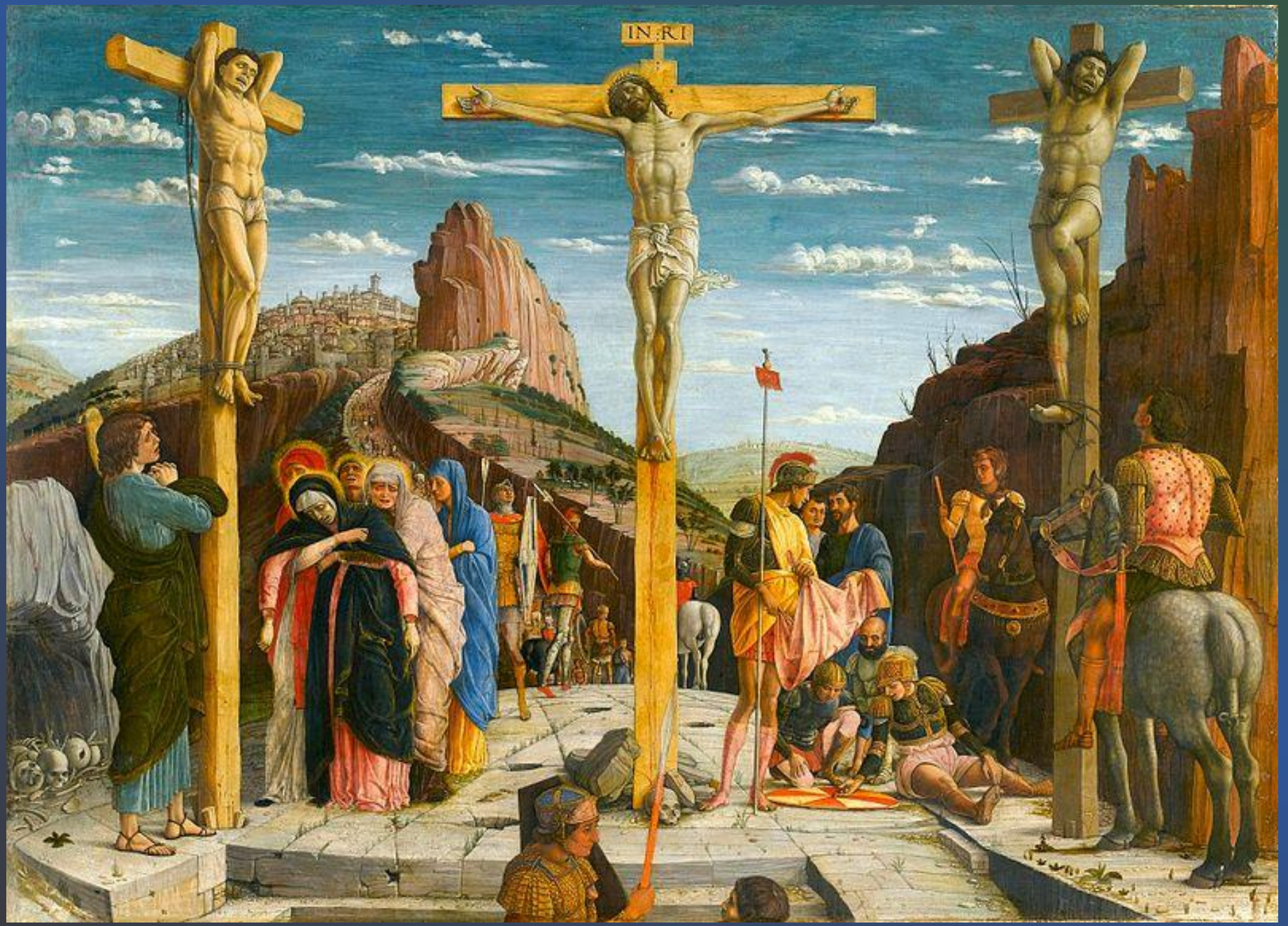
Orleans Madonna

Venetian Paintings

- Venetian *renaissance* was somewhat different from that in Florence
- Renaissance set in around the 15th century and matured yet a century later
- Venice, and important trading centre, had links with the Near East and even China
- With the coming of *renaissance* and the waning of the Gothic-Byzantine styles, the use of vibrant colours became prominent
- Space was created more through the use of colour than through scientific notions of perspective
- The mood of the picture and the relationship of figures to their surroundings were all to be expressed by luminious tones and shimmering light suffusing the entire composition

Venetian Paintings

- New painting techniques came to Venice essentially from Padua, a thriving centre for humanist thoughts and the place where Giotto painted his frescoes in the Scrovegni Chapel and Donatello's statue, *Gattamelata* was set up
- He later married the daughter of Jacopo Bellini and developed his style further in Venice
- Jacopo's sons, Gentile and Giovanni were also famous painters
- Mantegna's cold and austere style remained, although painters soon began adding new dimensions and elements in their styles
- A decorative style was blended with the new intellectual technique resulting in a kind of subtle poetry



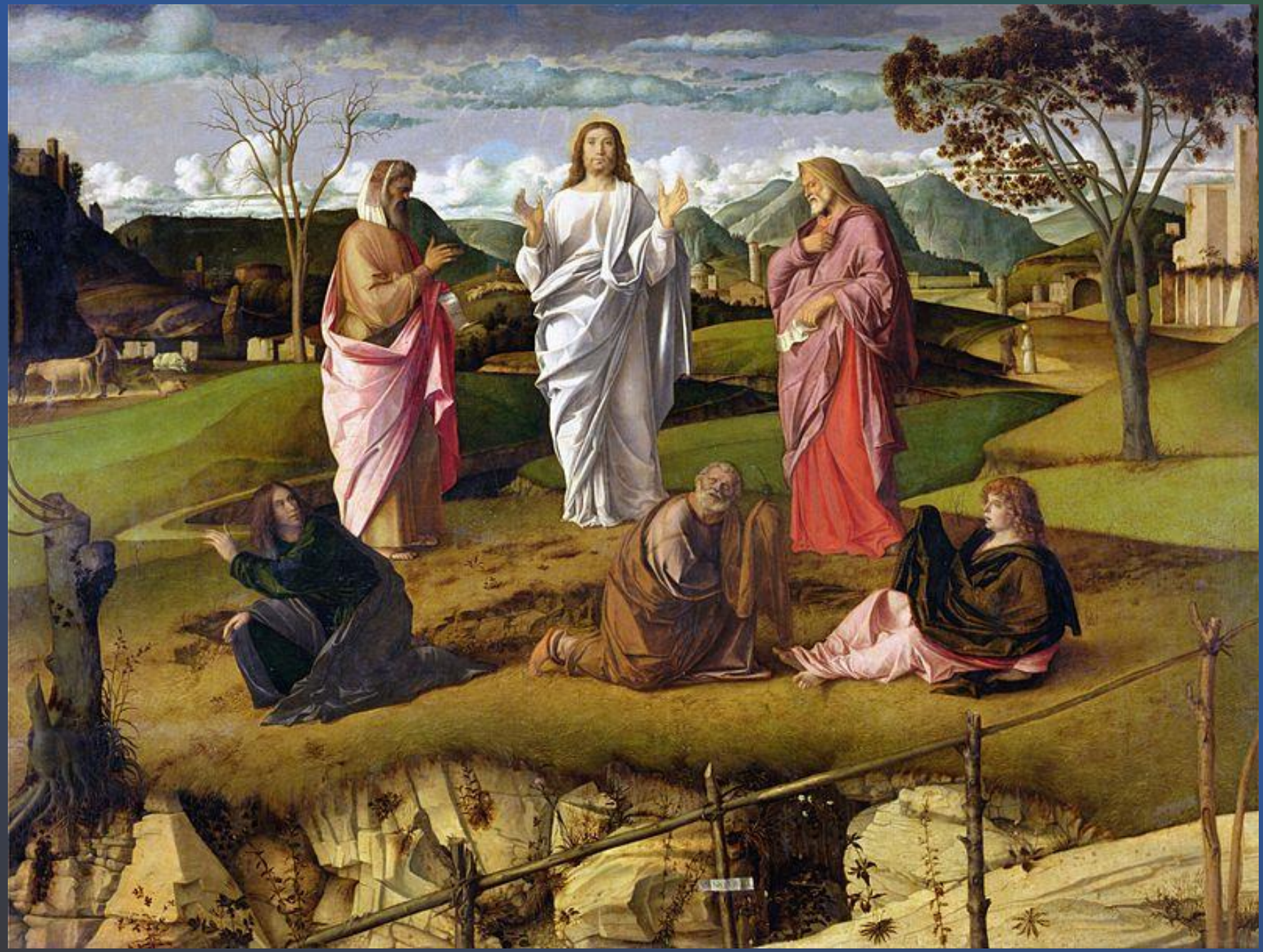
Mantegna, *The Crucifixion*



Giovanni Bellini

- Early paintings depict a deep religious feeling and a sense of human suffering
- Innovation in the use of light and colour was influence greatly by Antonello
- Developed a new style of portrait painting
- Some elements of the Gothic style such as the hard clear line and meticulous eye for detail are reflected
- The use of colour makes his paintings glow with life

Bellini ***Saint Jerome in the Desert***



Bellini ***Transfiguration***



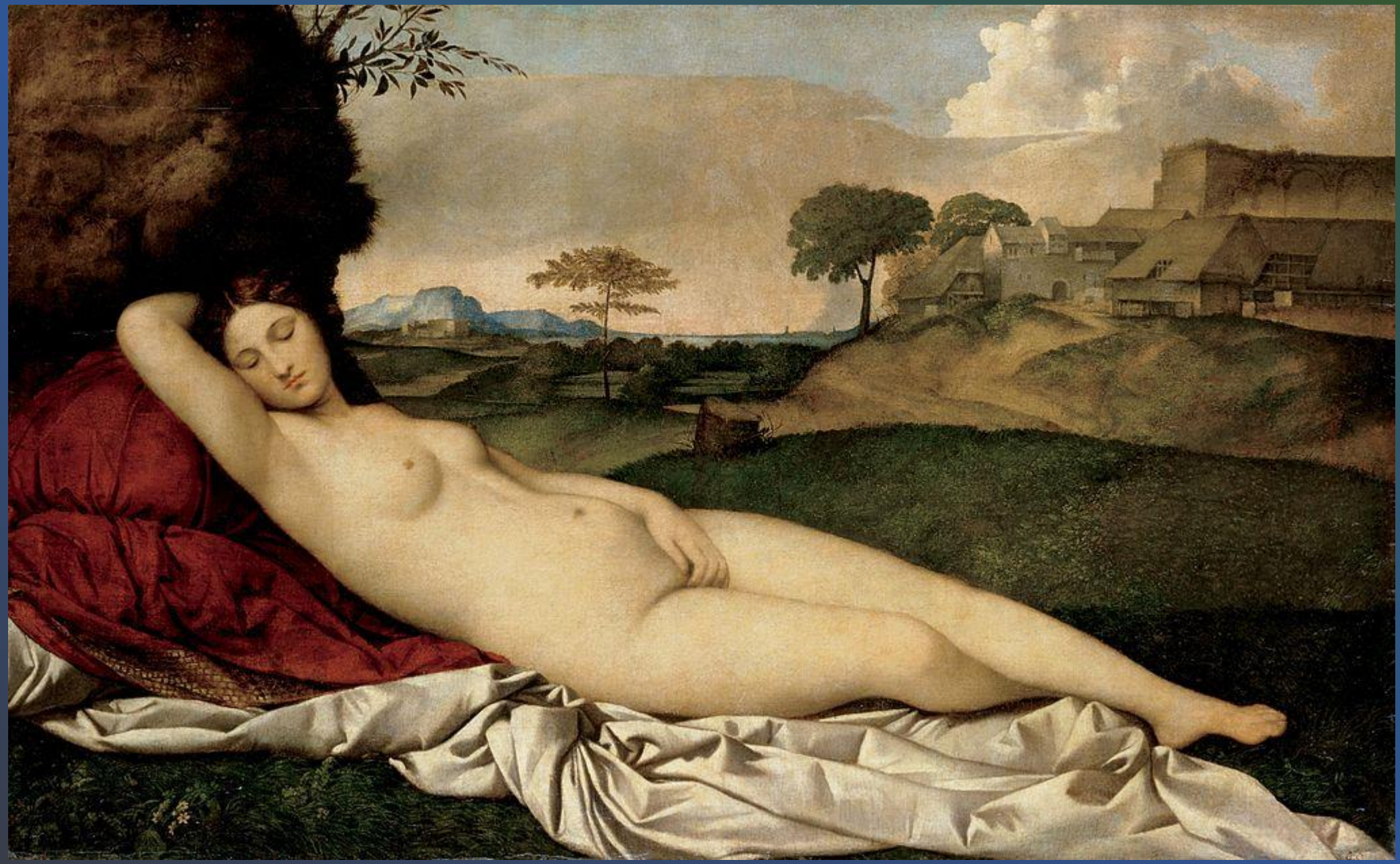
Bellini, *Allegory of Purgatory*

Giorgione

- He trained under Giovanni Bellini
- The diffused pale light in Bellini's pantings made its way into his style as wee, thus adding a mysterious quality to his paintings
- There is a pronounced and mature use of *chiaroscuro* and *schumato* techniques
- His *The Tempest* creates a profound harmony between tne figures and their surroundings
- The portrayal of Nature and life predominates his paintings



Giorgione, *The Tempest*



Giogione, *The Sleeping Venus*

Titian

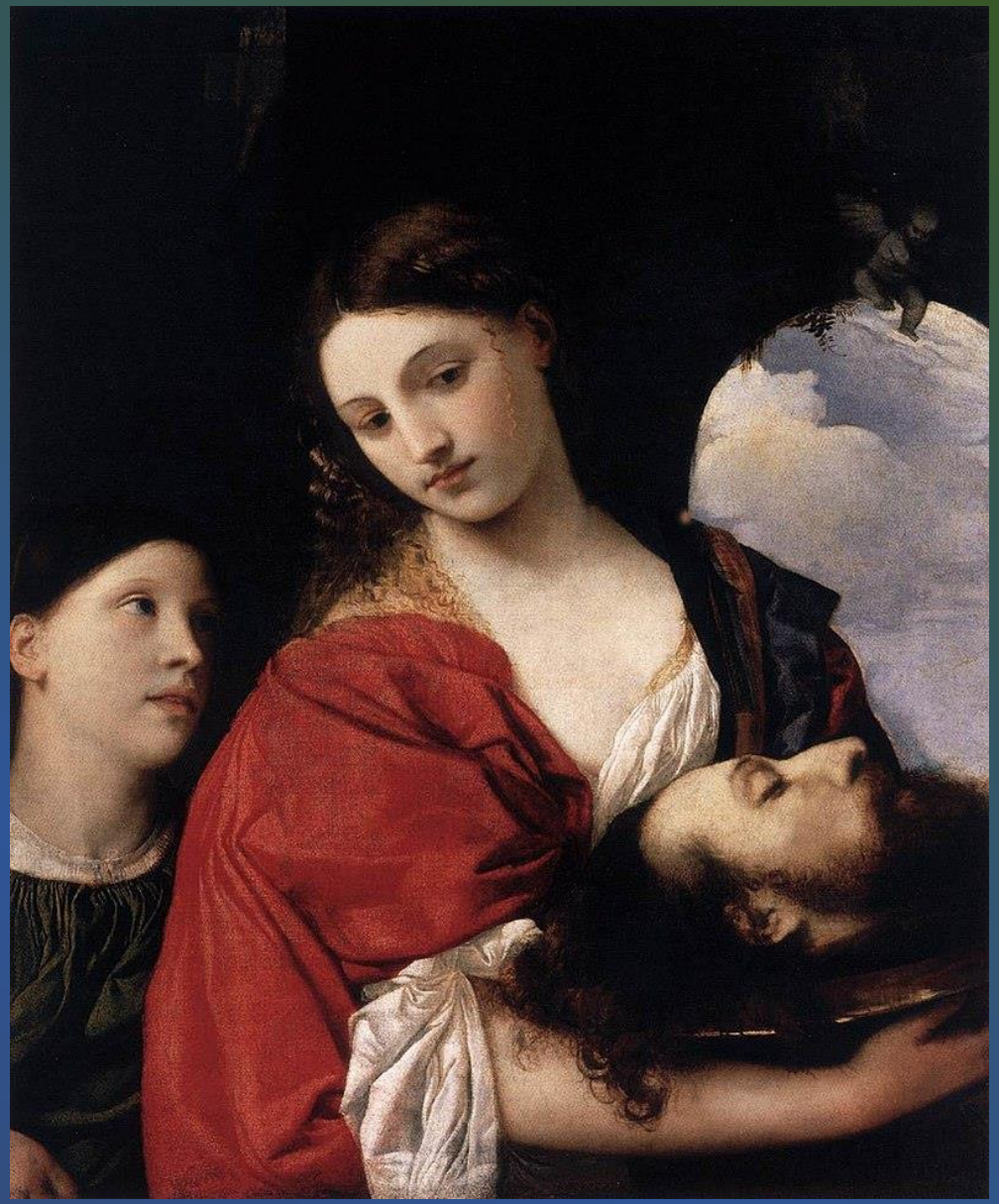
- Pronounced versatility in his paintings ranging from portraits, landscape backgrounds, religious and mythological themes
- Trained under Bellini
- Harmonious use of light and colour, both vibrant and subdued
- His paintings depict turbulence and storm, restless twisting figures, and an emphasis on vivid and theatrical lighting effects
- His works perhaps anticipated the new *Baroque* style that was evolving in Rome
- Titian and Giorgione were often considered to be the leaders of *arte moderna*



Titian, *Three Ages of Man,* 1512-1514



Titian, *Assumption of the Virgin, 1516-18*



Titian, *Salome with the Head of John the Baptist,* 1515



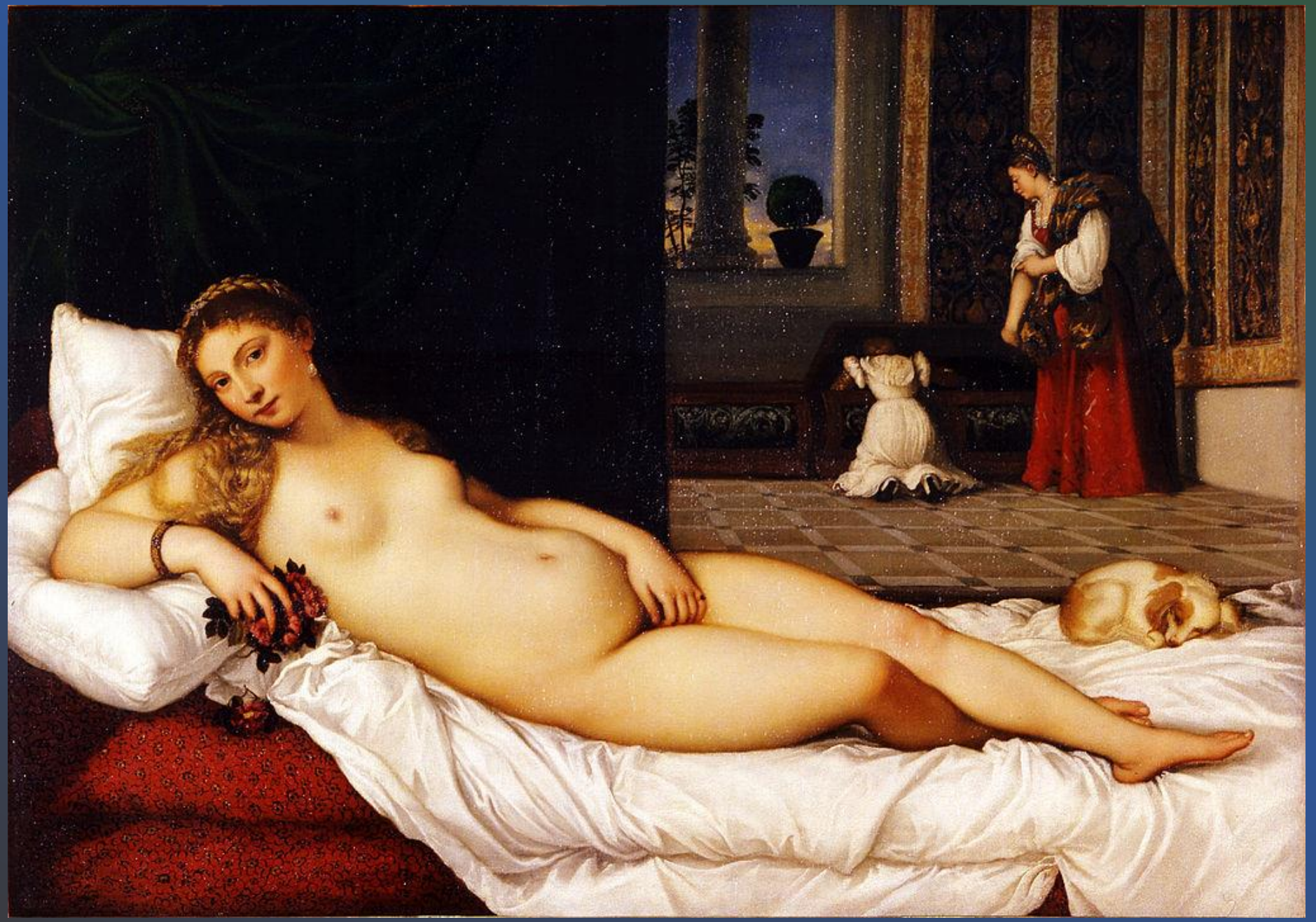
Titian, *Bacchus and Adriane,* 1523

Theseus, whose ship is shown in the distance, has just left Ariadne on Naxos, when Bacchus arrives, jumping from his chariot drawn by two cheetahs, falling immediately in love with Ariadne. Bacchus raised her to heaven. The constellation Corona Borealis, Bacchus's crowning gift to her, is shown in the sky above her head.



Titian, *The Triumph of Bacchus over Adriane/ The Bacchanal of the Andrians,* 1523-26

The island of Andros was so favored by Bacchus that a stream flew with wine. Gods, men and children celebrate the effects of wine, whose consumption, in Philostratus' words, makes men rich, dominant, generous to their friends, handsome and four cubits high. A nude nymph lies in the foreground, and Silenus in the background. The music on the score in the lower center of the composition has been attributed to Adrian Willaert, a Flemish composer active in the Court of Ferrara. Its lyrics, Qui boyt et ne reboyt il ne seet que boyre soit ("He who drinks and doesn't drink again, doesn't know what drinking is".) refer to the celebration of wine.



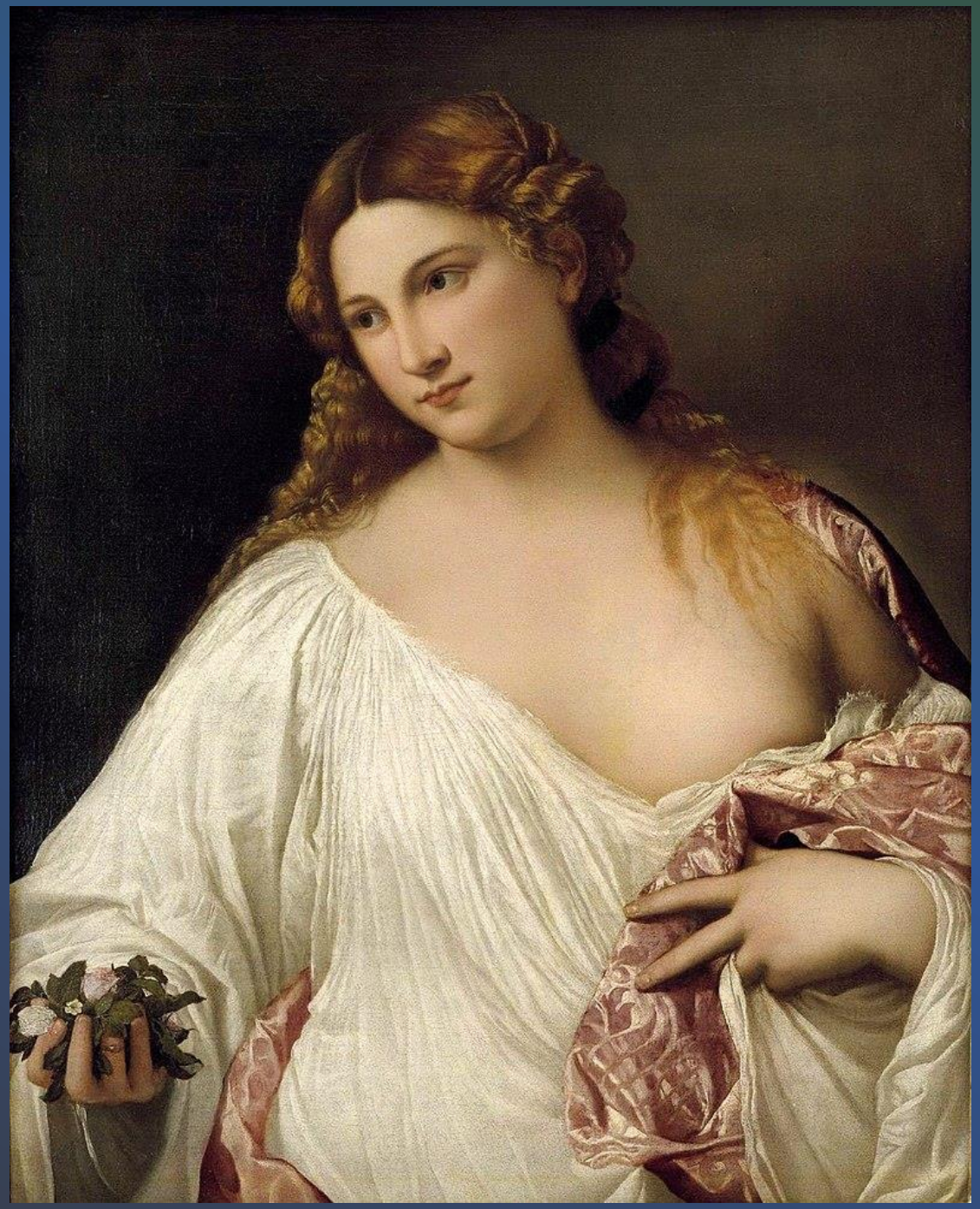
Titian, *Venus of Urbino,* 1534



Titian, *Descent from the Cross/ The Entombment of Christ,* 1559

Joseph of Arimathea, Nicodemus and the Virgin Mary take Christ in the tomb watched by Mary Magdalene and Saint John the Evangelist.

Towards the end of his life, Titian turned to tragic religious subjects. The serenity of his earlier works were replaced by figures that seemed to writhe in space like great tormented shadows.



Titian, *Flora,* 1515



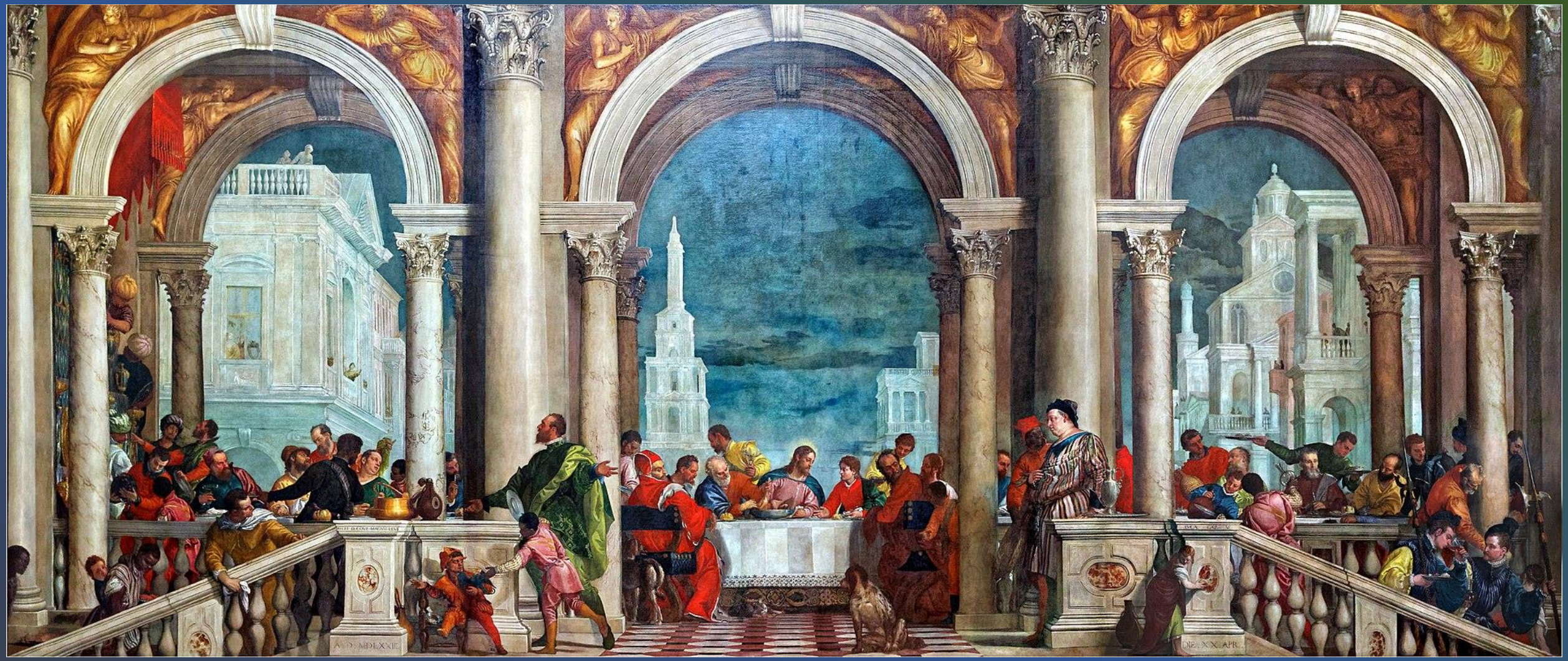
Titian, *Equestrian Portrait of Charles V,* 1548



Titian, *Philip II of Spain,* 1550-54

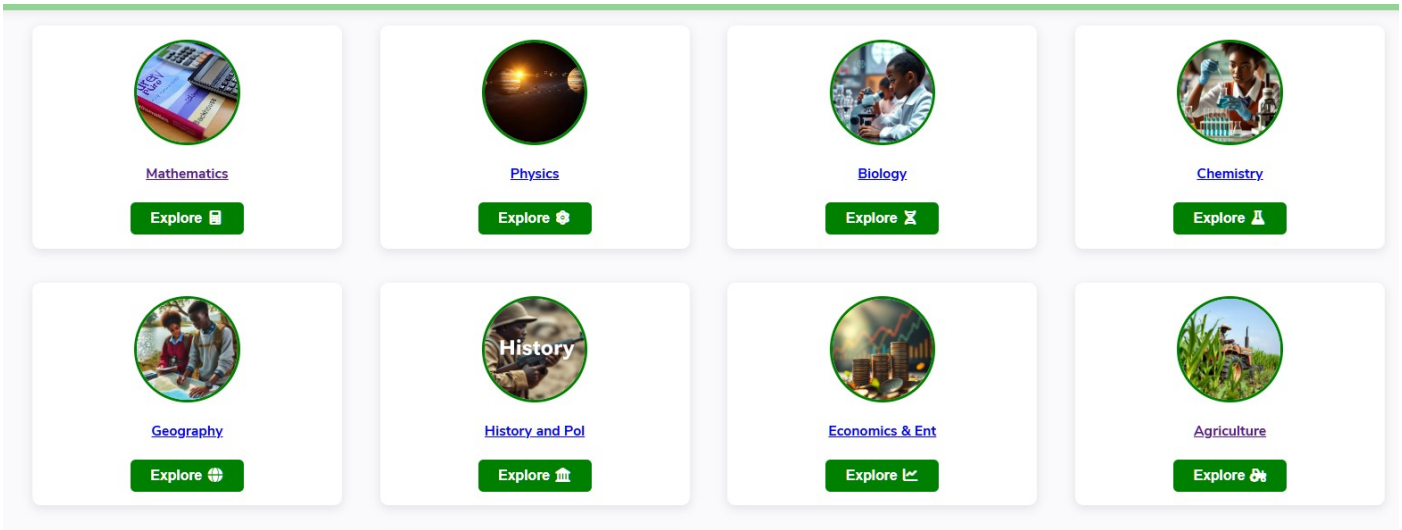


Tintoretto, ***The Last Supper,*** **1592-94**
Tintoretto's *Last Supper* makes use of Mannerist devices, notably its complex and radically asymmetrical composition. There is the use of harsh lights, strange flying figures. The painting represents a kind of stage, the setting is similar to a Venetian inn—the painting points the way to the Baroque



Paolo Veronese, *Feast in the House of Levi,* 1573
Full of space and depth, his paintings create stage like banquets, far removed from Titian's mythological scenes or Tintoretto's religious dramas. This painting portrays staircases and arches painted with a realistic technique called *trompe-l' oeil,* to deceive the eye and create the illusion of great depth and perspective as though the as though the spectator was invited to step into the composition

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